BENOYTOSH BHATTACHARYYA

THE INDIAN BUDDHIST ICONOGRAPHY

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INDIAN BUDDHIST ICONOGRAPHY

The Indian
BUDDHIST ICONOGRAPHY

Mainly Based on
THE SĀDHANAMĀLĀ
and Cognate Tāntric Texts of Rituals

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Inscribed to the Memory of
My Father

संग्रहन्तु प्रियत्वेन विस्तरद्वेषिणा मया ।
भूरिरनुक्तमे तस्मिन् क्षन्तव्यं विस्तरप्रियैः ॥

अद्वयवज्र

PREFACE TO THE SECOND EDITION

The Mighty Gods and Goddesses of the Buddhist Pantheon wish to reveal themselves before the world once again through the pages of the Buddhist Iconography. Their Will is supreme. After overcoming difficulties, delays and obstacles, the Buddhist Iconography at last is presented to the scholarly world in a second edition after a lapse of full thirty-four years. It is pleasant to live these long years to see my favourite book pass through a second edition. This is an occasion when I should remember with gratitude two of my illustrious preceptors, Professor A. Foucher and my father Mm. Haraprasad Shastri both of whom are no longer in the land of the living. I believe in my heart of hearts that their invisible care and blessings are in a large measure responsible for this happy ending. It gives me immense satisfaction.

When the first edition of this book was published in 1924, my studies were much hampered owing to paucity of material. But since then such a great volume of information has been published that it appears almost overwhelming. I never could think that it would be possible for me to handle such vast material in a manner befitting this serious subject. Thus the second edition goes to the world with all its imperfections of which I am conscious more than my critics.

After 1924, the texts of the *Sādhanamālā* and the *Nispannayogāvali* were published. Both these texts proved to be veritable mines of information on Buddhist gods and goddesses. Between the two publications, the edition of the *Advayavajrasangraha* and the *Guhyasamāja* followed in rapid succession, and the information furnished in these two excellent texts not only added to my difficulties, but also changed materially the whole outlook underlying the classification and arrangement of Buddhist deities. These Sanskrit texts were published in the *Gaekwad's Oriental Series* when I was the General Editor under my erstwhile Master, the late His Highness Maharaja Sayaji Rao III, Gaekwad of Baroda and his illustrious Dewan Sir V. T. Krishnama Chariar, now Deputy Chairman of the Planning Commission for the Republic of India.

Later, publications such as the *Elements of Buddhist Iconography* by Coomaraswamy, the second edition of the *Gods of Northern Buddhism* by Alice Getty, the *Iconography of Tibetan Lamaism* by Mrs. A. K. Gordon and the *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum* by my friend and colleague Dr. N. K. Bhattasali, Curator of the Dacca Museum, made my work of revision still more difficult and embarrassing.

Professor Walter Eugene Clark of the Harvard University by publishing the two sumptuous volumes of the *Two Lamaistic Pantheons* served to put the proverbial last straw on the camel's back. This book published for the first time photographs of an unbelievable number of Buddhist statuettes in the Royal Temple at Peiping in Manchuria. If the statues had been entirely Chinese in character it would not have affected me in the least, because I am connected primarily with the Indian branch of Buddhist iconography. But an examination of the published photographs showed that the Peiping collection was exclusively inspired by Indian tradition, depended entirely on Indian texts, and faithfully followed the directions given in Sanskrit texts such as the *Sadhanamālā* and the *Niṣpannayogāvalī*. The remarkable Indian character of the Chinese statuettes led me to include a large number of them in this book, and their study made the task of revision not only difficult but also delicate by forcing me to include Chinese specimens in a book which is chiefly concerned with the Indian branch of Buddhist iconography. I must thank the learned American author Professor Clark for imposing on me this additional labour and responsibility.

The study of the Buddhist branch of Indian iconography is one of the most interesting and fascinating of all studies. In Buddhist iconography the whole world is interested because Buddhism is not confined within the limits of India like Hinduism or Jainism, but travelled far and wide beyond the Himalayas to Tibet, China, Japan, Korea and Mongolia on one side, and to Indo-China, Siam, Indonesia, Burma and Ceylon on the other. In the time of the great Achaemenid Emperor Darius, Lord Buddha laid the foundation of a religion which was destined to be the religion of one third of the population of the globe. The fountain head of inspiration relating to Buddhist iconography was furnished by the ancient Sanskrit manuscripts of India, and the ideas and directions contained therein travelled to different countries, notably Tibet and China, where they were coloured by the art and culture characteristics of the respective peoples. We have now reached a stage where it is on longer possible to isolate Buddhist iconography of India from its developments in Tibet and China which were profoundly influenced by the Buddhist Tantras of India. And the chief need of the subject is the publication of a great volume of original and unpublished manuscript material that lies hidden in the archives of MSS Libraries throughout the world. When this huge material is published then alone the study of Buddhist iconography can be said to be complete.

The second edition has been thoroughly revised and greatly enlarged. New chapters have been incorporated, and old chapters have been re-distributed. Many pictures have been deleted, and many new ones have been included in order to make the study as up-to-date as possible. In 1924, when the first edition was published, I could only see the material side of the problem. But with the availability of fresh material, the other side, namely the psychic side, also became apparent. Evidence of this change will be found in the introduction which is almost wholly re-written, as also in other chapters, notably on the Dhyāni Buddhas. I offer an explanation here lest my readers receive a shock while reading this book in a second edition. I may further point out that repetitions in a book of this kind can hardly be avoided, and deities have been repeated at different places for different purposes and in different contexts. My critics of the first edition will also notice how irregularities pointed out by them have been regularised in the second edition.

In preparing this edition I have received help from a number of persons. With their help I could complete the revision and place the book in the hands of scholars in its present form. First of all, it is my sacred duty to acknowledge the debt I owe to the late lamented Dr. N. P. Chakravati, one-time Director-General of Archæology in India, for graciously permitting me to reproduce all the photographs belonging to the Department as were included in the first edition. These photographs either purchased direct or reproduced from Departmental publications are shown in the list of Acknowledgments. It is hardly necessary for me to add that iconographic studies in India are not possible without the generous help of the Archæological Department—help that is always given cheerfully as also gracefully.

Shrimati Hansa Ben Mehta, the talented Vice-Chancellor of the Maharaja Sayajirao University of Baroda, has laid me under a deep debt of obligation by ordering a loan for the purpose of reproduction of nine full page blocks belonging to the University. As the Baroda Museum now belongs to this University I have to thank the Vice-Chancellor also for using the Baroda Museum specimens in this book.

It is difficult for me to adequately express my gratitude and thankfulness to our worthy colleague and associate, Prof. Walter Eugene Clark, Wales Professor of Sanskrit in the Harvard University, who gave me permission to reproduce as many photographs as I liked from his monumental book : *Two Lamaistic Pantheons.* He made no conditions, and I am simply overwhelmed with his kindness and generosity.

To my friend and colleague, Dr. Hermann Goetz, formerly Curator of the Baroda Museum, I feel very deeply indebted for allowing me to take a number of photographs of interesting Buddhist images deposited in the Baroda Museum years ago, for their eventual reproduction in this volume from my own negatives. All the statuettes belonging to the Baroda Museum and published in this book show the place of their origin at the foot of each and every such illustration. I have to thank the Baroda Museum authorities and Dr. Goetz, the eminent art-critic, very heartily for the favours enumerated above.

Pandit Siddhiharsha Vajrācaryya of Nepal, my friend, philosopher and guide, helped me at every step. He supplied copies of rare manuscripts and original Nepalese drawings of rare deities whenever there was need for them. The drawings of the Twenty-Five Bodhisattvas were all procured by him from Nepalese artists. Out of this number, sixteen were copied from stone images in one of the famous Caityas of Patan in Nepal. I am deeply indebted to him, as also to his son Dharmaharsha and his grandson Purnaharsha Vajrācaryya for their intelligent, prompt, active and effective co-operation. I am also grateful to my old artist of Nepal, Virman Chitrakar who supplied all the Nepalese drawings illustrated in the first edition.

To Professor N. A. Gore I am indebted for three beautiful photographs : one of Gaṇapati (four-armed) and two of the rare deity Simhāsyā from originals in the collection of his father-in-law, Dr. H. G. Moghe, L.D.S., R.C.S. (Eng.) of Khar, Bombay. I express my gratitude to both while reproducing all the three photographs in this edition.

I take this opportunity of once again recording my heartfelt thanks to Dr. W. Y. Evans-Wentz who allowed me years ago to reproduce some of the miniatures in his possession. His name is mentioned at appropriate places.

My grateful thanks are also due to Miss Raihana Tyabji, the mystic daughter of the illustrious Indian leader, the late Shri Abbas Tyabji, for going through the first edition for the purpose of a detailed revision more than 15 years ago.

I am also indebted to the Manager, Bombay Branch of the Oxford University Press for readily agreeing to have this second edition published through Firma K. L. Mukhopadhyay. It was he who pursuaded me, much against my wishes, to revise the book for a second edition as early as 1949. I have many reasons to be thankful to him.

It is my pleasant duty to express my indebtedness to the Curators, Keepers and Superintendents of Museums, Picture Galleries, image collections, and the rest, wherefrom images in metal, stone and paintings have been selected for reproduction in this volume. I am particularly grateful to the authorities of the Indian Museum, Calcutta, the Museum and Picture Gallery at Baroda, the Provincial Museum, Lucknow, the Museums at Sarnath, Nalanda and Dacca, the Vaṅgīya Sāhitya Pariṣat Museum, Calcutta, and the Palace Temple Collection of images at Peiping in Manchuria. To all of them I tender my grateful acknowledgments.

All those Universities of India which prescribed the first edition of the *Indian Buddhist Iconography* as a text-book for the M.A. Examination in Ancient Indian History and Culture deserve my grateful thanks for selecting the book. It is hoped that the authorities will extend the same patronage to the second edition which is now published.

My grateful thanks are due to Messrs. Ghosh Printing House Private Limited, Calcutta, especially Shri P. C. Basak, for exercising great care on the accurate printing and excellent get-up of this volume. Shri N. L. Dutt has also been very helpful, and I acknowledge my indebtedness to him.

Lastly, I am duty bound to acknowledge my indebtedness to my brother Shriyut Paritosh Bhattacharyya of Messrs. Sanyal & Co., Calcutta, for his sustained encouragement and for his many acts of kindness.

My gratitude to Shri K. L. Mukhopadhyay of Firma K. L. Mukhopadhyay knows no bounds, for all that he has done in bringing out this edition in its present form. I thank him cordially and bless him heartily.

This time I can only inscribe the book to the memory of my loving father, the late Mahamahopadhyaya Haraprasad Shastri in whose invisible but tender care I have the honour to place this second edition of Buddhist Iconography.

Shastri Villa
Naihati (West Bengal)
Rathayātrā 1958

B. BHATTACHARYYA

ABBREVIATIONS

A	Appendix
ADV	*Advayavajrasangraha*
ASI	Archæological Survey of India
Bendall	Professor Cecil Bendall
Bhattasali	(Dr.) N. K. Bhattasali
Clark	Professor Walter Eugene Clark
Foucher	Professor A. Foucher
Getty	Miss Alice Getty
GNB	*Gods of Northern Buddhism*
Gordon	Mrs. A. K. Gordon
GOS	*Gackwad's Oriental Series*
IBBS	*Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*
ITL	*Iconography of Tibetan Lamaism*
JASB	*Journal of the Asiatic Society of Bengal*
JBORS	*Journal of the Bihar and Orissa Research Society*
JRAS	*Journal of the Royal Asiatic Society of Great Britain*
Kern	Professor H. Kern
NSP	*Nispannayogāvalī*
Sāmāśramī	Pandit Satyavrata Sāmāśramī
TLP	*Two Lamaistic Pantheons;* 2 Vols.
Vogel	Professor J. Ph. Vogel

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Grateful acknowledgments are made of the Courtesy and Copyright of the following institutions among others and of private collections, with their officers, curators, keepers, superintendents as well as individual owners, while reproducing photographs of images, bronzes, sculptures, bas-reliefs, statuettes, miniatures and blocks in their charge, the copyright being reserved in all appropriate cases.

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V. Dacca Museum, Dacca (East Pakistan), in respect of Figures : 89, 125, 185 and 249.

VI. Vaṅgīya Sāhitya Pariṣat, Calcutta, in respect of Figures : 93 and 149.

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INTRODUCTION

1. Materials for the study of Buddhist Iconography

All the three great religious systems of India, Hinduism, Buddhism and Jainism developed well-filled pantheons, and it is not always easy to decide to which of these three systems a particular image should be assigned. The importance of the study of iconography, which primarily concerns itself with the proper recognition of images thus becomes apparent.

The difficulties of the investigator are increased by the fact that a free and frequent interchange of deities took place among the three religious systems. Such Hindu deities as Pārvatī, Indra, Lakṣmī, Sarasvatī are to be found among the Jainas. The Hindus, on the other hand, have borrowed goddesses like Mahācīnatārā, Jāngulī, Vajrayoginī from the Buddhist pantheon and incorporated them into their own under the names of Tārā, Manasā and Chinnamastā respectively. Thus there is evidence that a free interchange of deities actually took place at the very outset of Buddhism and Jainism as in the more promiscuous Tāntric age. The Jainas and the Buddhists alike borrowed Hindu gods in their earlier stages, but in the Tāntric age Buddhist gods were commonly exploited.

The problem of correct identification of images, therefore, presents a real difficulty which great scholars have more than once attempted to solve. Scholars of all countries, notably Waddell, Grunwedel, Foucher, Burgess, Getty, Coomaraswami, Bhattasali, Rakhaldas Banerji and many others have written useful and authoritative works, and collected together a considerable amount of information on Buddhist iconography. It is unfortunate, however, that the pantheon of the Indian Vajrayānists who were mainly responsible for building it up has so far been more or less neglected. Getty and Deniker's *'Gods of Northern Buddhism'*, although a masterpiece, deals only with Tibetan, Chinese and Japanese gods but the purely Indian gods seem to have attracted little notice from them. It was Professor Foucher who by the publication of his *'Etudes sur l' Iconographie Bouddhique de L' Inde'* in two parts published as early as 1900 and 1905, first drew the attention of scholars to this rich field of research. His curiosity was roused by a study of the miniatures appearing on such Buddhist manuscripts as the Prajñāpāramitā, and then he made a systematic attempt to identify the sculptures. For the purpose of recognising images he hunted out a number of Sādhanas from the manuscripts of Sādhanamālā, and he was surprised to find that the images tallied most remarkably with the descriptions given in the unpublished text of the Tāntric manuscript. Again, the images and sculptures supplied interesting details such as were not available in the Sādhana. Thus the Sādhana and the image mutually enlightened each other. Professor Foucher's second volume embodies a critical, although partial, study of the Sādhanamālā and it was this book that first emphasized the necessity of referring to a Sadhana in order to make or justify any single identification of a Buddhist image. When the present author was studying at the feet of the illustrious savant, Professor Foucher, at the Indian Museum, Calcutta, he was advised to edit and study the different recensions of the Sādhanamālā before proceeding with the delicate art of identification of Buddhist deities.

The Sādhanāmālā is thus the most valuable and important aid to Buddhist iconography, not only because it records the latest advances in psychic research of the Vajrayāna Buddhists, but also because it was a product of a period when Buddhism was about to be destroyed in Bengal due to Mussalman invasion. This standard work on Buddhist iconography has been published in two volumes as Nos. 26 and 41 of the *Gaekwad's Oriental Series* with an elaborate introduction dealing with the text and the various problems raised therein.

The edition of the Sādhanamālā comprises 312 Sādhanas, and contains descriptions of numerous Buddhist deities. All new Sādhanas found in a different collection called the Sādhanasamuccaya have been carefully incorporated in their appropriate places in the present edition, which may very well represent a *Vade Mecum* of the Sādhana literature of the Buddhists. The Sādhanamālā not only gives valuable details regarding the deities, but a study of this work reveals much historical and cultural information on the Tāntric period, the Tāntric philosophy, and its psychic exercises, and on authors, Siddhas, Mantras, Maṇḍalas and magic as prevalent among the Buddhists. The special form of Buddhism which developed in the Tāntric period is called the Vajrayāna, and the Sādhanamālā throws a great deal of light on this obscure path of Buddhism which was current in India from the 7th to the 13th century A.D.

The Sādhanamālā does not however exhaust the material for the study of Indian Buddhist Iconography. One of the Sādhanamālā Mss. is dated in the Newari Era 285 corresponding to A.D. 1163, and therefore, this work is not expected to record all the developments that took place after 1165 A.D. Many of the later developments are found incorporated in the work entitled the Dharmakoṣasaṅgraha of Amṛtānanda who was the Residency Pandit when B. Hodgson was the

Resident of Nepal. A manuscript of this work is preserved in the Durbar Library of Nepal, and there is also a copy of the original, preserved in the Royal Asiatic Society of Bengal in the Government Collection. Amṛtānandas work is not published.

Besides Amṛtānanda's work there are others more ancient and capable of supplying much iconographic material. One such work is the Niṣpannayogāvalī of Mahāpandita Abhayākara Gupta of the Vikramaśīla monastery who flourished during the reign of the Pala King Rāmapāla (A.D. 1084-1130). This valuable work is now published in the *Gaekwad's Oriental Series* as No. 109 with an elaborate introduction and a full summary of its contents.

The Niṣpannayogāvalī is a work on Maṇḍalas and is remarkable for its richness of information and brevity. It contains in all 26 Mandalas in twenty-six chapters, some short, some long. All these Mandalas describe innumerable deities of the Tantra cult. A large number of these descriptions is absolutely original, highly interesting and informative. Many of the names and forms which were altogether lost, are published here for the first time. Many of the deities described accurately in the work are not to be found anywhere in printed literature. The Niṣpannayogāvalī thus presents a unique, original, useful and most valuable information which constitutes our most authentic material for the study of the images and deities belonging to the Buddhist pantheon. Niṣpannayogāvalī excels Sādhanamālā since the material presented here is-more varied, more extensive and more prolific.

What service this Niṣpannayogāvalī can render to Buddhism may be illustrated by a reference to the several hundreds of images of Buddhist deities discovered in the Forbidden City of Peiping in Manchuria. In July 1926 Stael Holstein the Russian archæologist received permission to visit a number of Lama temples situated in Peiping which seem to have been neglected for a long time. In the upper storey of one of these temples he found a collection of bronze statuettes constituting a Lamaist Pantheon which had consisted originally of 787 figures. These figures along with a series of photographs from three manuscripts written in Chinese were studied by the famous American Professor Walter Eugene Clark, Wales Professor of Sanskrit in the Harvard University, and he published this rich material in two sumptuous volumes, entitled, the *Two Lamaistic Pantheons* in the Harvard Yenching Institute Monograph Series in the year 1937. The first volume contains an introduction, bibliography and indexes of deities in Sanskrit, Tibetan and Chinese. The second volume contains illustrations of innumerable deities.

These illustrations are of the utmost importance for the study of the Buddhist pantheon not only of China but also of India, Nepal and Tibet. The original images bear inscriptions in Chinese and sometimes in Tibetan and other languages, and the learned editor took great pains in restoring their original Sanskrit names. A large number of these names derived from Chinese sources is found in the Niṣpannayogāvalī with their full iconographic descriptions. Thus the Niṣpannayogāvalī provides the much needed descriptive texts which served as a basis for the artists to prepare the statuettes found in China. Since this book Niṣpannayogāvalī gives full iconographic descriptions of most of these deities it is not unreasonable to suppose that the Niṣpannayogāvalī formed at least one of the originals from which the artists obtained the correct idea of the form of the numerous deities represented in the statuettes. Otherwise it is difficult to conceive how form can be given to such obscure deities as the Sixteen Bodhisattvas, the Twelve Pāramitās, the Twelve Vaśitās, the Twelve Bhūmis, the Four Pratisaṃvits, etc. which are described accurately in the Mañjuvajra Maṇḍala of the Niṣpannayogāvalī. It is simply impossible to prepare images of these deities without the help of descriptions as given by Abhayākaragupta. The volume of information given in the Niṣpannayogāvalī of Abhayākaragupta is so great that an independent book is required to deal with them exhaustively.

Besides the above mentioned Niṣpannayogāvalī, there are numerous Tāntric texts which furnish considerable material for the study of Buddhist iconography of the Tāntric period with which this work primarily concerns itself. Some of the more important materials can be found in the original Tantra works such as the Heruka and the Hevajra Tantras, Caṇḍamahāroṣaṇa Tantra, Vajravārāhī Tantra, Kriyāsamuccaya, Vajrāvalī nāma Maṇḍalopāyikā, Yoginījāla Tantra, Abhidhānottra Tantra and many others. The list of such original Tantras furnishing valuable information on Buddhist deities can by no means be exhausted. The works above mentioned are all unpublished, and their handwritten copies can be found in the manuscript libraries such as the Durbar Library, Nepal; Asiatic Society's Library, Bengal; University Library, Cambridge; Musee Guimet, Paris; and the Russian Academy of Sciences in Leningrad. Numerous such manuscripts are also to be found in the hundreds of Buddhist monasteries of Nepal at Kathmandu, Patan and Bhatgaon. Thus there is still an inexhaustive field for research and original work in Buddhist iconography alone. It is a pity that these valuable and original source books of Buddhism should remain unpublished in this country, and the sooner the attention of scholars is drawn to this field of work, the better it will be for the history of our cultural past. It is a matter of deep regret that even to-day there are lakhs of handwritten manuscripts in India in private houses, and no effort is being made to collect or preserve them. Thus these valuable source books of Indian history and culture are allowed to perish in India. Sanskrit being the most important member of the Indo-European family of languages is world property to-day, and it is the duty of every scholar in the world to see that this precious heritage is not allowed to be dissipated in an irresponsible manner.

There is another class of manuscripts which bears miniatures and paintings of Buddhist gods and goddesses. The different recensions of the Prajñāpāramitā and Pañcarakṣā bear miniature paintings on them. Illuminated manuscripts of the Kāraṇḍavyūha and Bodhicaryāvatāra are also not unknown. The Pañcarakṣā manuscripts are to be found almost in every Buddhist house in Nepal. They bear different sets of miniatures, and are calculated to serve many household purposes. Holy books are illuminated with miniatures in order that they may be treated with respect by others, and in order that their sanctity may be increased and preserved.

By far the most important material for the study of Buddhist iconography is represented by sculptures, bronzes, metal images and miniatures. The earlier phases of Buddhism are more or less free from the representations of gods and goddesses. But scenes from Buddha's life, and Jātaka stories were given preference in the earlier Buddhism. Such scenes and stories are found represented in stone at Sanchi, Bharhut, Amaravati and also in the Gandhara school. According to Professor Foucher the first image of the Buddha was fashioned in the Gandhara school of art.[1] Sculptures of Bodhisattvas and Hindu gods are not rare in this school. The sculpture remains at Amaravati are contemporaneous with those of the Gandhara school. The Mathura school followed closely and then came the sculptures of Sarnath, Magadha, Bengal, Orissa, Java and Nepal in the Tāntric age. The paintings at Ajantā begin from the first century A.D. and the sculptures of Ellora and many other places, Buddhist cave temples of Southern and Northern India show the influence of immature Tantra on them. Sculptures produced in the earlier schools have received ample attention of great scholars, but images belonging to the Tāntric and post-Tāntric periods and profoundly influenced by the Tantras have not been so fortunate. The excavations at Sarnath, Nālandā, Kurkihar have brought to light a large number of images of Buddhist gods and goddesses belonging to the Tantra school, and it may be reasonably expected that the old strongholds of Tāntric learning such as Odantapuri, Vikramaśīla, Nālandā, Sarnath and Jagaddala monasteries will prove no less fruitful in this respect. The museums of Eastern India such as Sarnath, Patna, Calcutta, Dacca, Rajshahi, Mayurbhanj, Khiching and few others contain numerous metal images and sculptures belonging to the Tāntric cult. That Bengal in the pre-Muhammadan period was practically Buddhist is made obvious by the fact that the worship of Dharma and Mañjughoṣa still prevails there, and that numerous Buddhist sculptures are being constantly discovered throughout the length and breadth of the province. It is needless to add that the Buddhist images discovered in Bengal, Bihar and Assam are mostly the product of the Tāntric school of the Buddhists.

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[1] Foucher : Beginning of Buddhist Art and other essays, p. 127.

The wealth of sculptural and bronze remains in Nepal has not yet received the attention it deserved. Nepal is the only country which abounds in rich material for the study of Buddhist iconography, and in Nepal Buddhism can be studied as a living religion. Some of the Buddhist monasteries at Patan are so rich in images that they can be said to constitute small museum by themselves. The stūpa of Bodhnāth alone contains no less than a hundred and eight sculptures executed in a neat manner. Occasional images of Guru Padmasambhava in the peculiar Tibetan technique and costume bespeak the Tibetan character of the temple. Forty-seven images in this famous temple are represented in Yab-yum and the rest are single. About ten of the single images depict the Siddhas of Tibet such as Mila-ras-pa, Mar-pa, Padmasambhava, Naro-pa and others. Although Tibetan in character the temple contains nevertheless some of the purely Indian gods of the Vajrayāna pantheon, such as Ṣaḍakṣarī Lokeśvara, Vāk, Heruka, Yamāntaka and a few others. An old Tibetan tradition declares that in the matter of art Bengal comes first, Nepal second while the Tibetan and Chinese are the worst.

At Simbhu in Nepal one can witness the grandeur of an excellent Buddhist museum where the finest specimens of Buddhist sculptures are preserved round about the Stūpa itself and in the surroundings. At the Macchandar Vahal or the temple of Matsyendranātha the great Nātha Yogin, there can be found 108 different forms of Avalokiteśvara painted on a running panel in colour.[1] Images and forms of deities that are not available in India are to be found in plenty in the Buddhist monasteries in Nepal. Anywhere in Nepal round a central stūpa tiers of small chapels rising from the ground to the top are found to contain first class artistic specimens of Buddhist gods and goddesses. In monasteries which are run by courteous and learned Tāntric monks one can find quite a number of images, sculptures, bronzes, paintings and illuminated manuscripts. It is possible to have an idea of the enormous wealth of cultural remains in Nepal, when it is remembered that the number of monasteries at Kathmandu alone exceeds five hundred.

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[1] These 108 forms are illustrated in the Appendix at the end of this volume.

In Nepal, interesting material for the study of Buddhist iconography is obtained from an entirely unexpected quarter. There is a class of people called the Citrakāras or professional artists. They are so proficient in their art that they can produce an excellent drawing of any Buddhist deity in a few minutes. These artists seem to have a phenomenal memory with regard to the iconographic details such as the number of faces and hands, the pose, the symbols, the weapons and the parental Dhyāni Buddha. They prepare such drawings in the presence of the customer without ever referring to a book or painted specimen, although at home they keep albums full of drawings in black and white and paintings in colour all relating to Buddhist deities. The specimens obtained from a gifted Citrakāra named Vīrmān are reproduced in the body of the book in large numbers. All line drawings, barring the twenty-four Bodhisattvas, reproduced in this volume are from his drawings in black and white.

The above is a short survey of materials of different kinds that are available to the student of Buddhist iconography. It may be noticed that the images, sculptures, bronzes, drawings, miniatures, and the gods and goddesses represented by these, together with the literature explaining them, all belong to the Tāntric mode of thought and culture. They are brought together under the comprehensive term of Vajrayāna or the "Adamantine Vehicle". It leads therefore to a consideration of that form of Buddhism which is well known as Vajrayāna.

2. Vajrayāna Mysticism

Both the Hindus and the Buddhists were alike prolific writers on the Tantras and the literature extant on them is wonderfully extensive. One of the reasons why the word Tantra cannot be defined is that the Tantra comprises an astounding number of subjects along with its own numerous sub-divisions. Whatever was best, whatever was ennobling and whatever was beautiful in India were all incorporated in the Tantra. Tāntric literature contributes a great deal to such sciences as astronomy, astrology, medicine, alchemy, chiromancy, horoscopy, divination, prognosis, Yoga and Haṭhayoga. The Tantra is an admixture of religion, philosophy, science, superstition, dogmas, psychic exercises and mysticism. In this wonderful literature is locked up much of the cultural history of India, and when this literature is intensively studied, it will reveal a great deal of India's past history and culture, particularly for the period between the 7th century A.D. right upto the Muhammadan conquest. It may here be mentioned that the Tantras, inspite of all their faults, are peculiarly Indian and represent India's contribution to world culture. A literature of this kind is not found in the history and civilisation of any other country in the world.

To understand the rise of Vajrayāna it is necessary to go back to the original teachings of the Buddha. Lord Buddha prescribed two Yānas in the beginning, namely, the Srāvakayāna and the Pratyekabuddhayāna. The Srāvakas were to hear from a Buddha but they had to wait till the advent of another Buddha for their emancipation. In the meanwhile the Srāvakas could teach, but they could neither attain Nirvāna themselves nor help others to attain it. The Pratyekas were eminent men ; they could attain Nirvāna by their own efforts, without the help of a Buddha but they could not impart Nirvāṇa to others.

Buddhism continued in this state till the rise of the Mahāyāna properly called, the Bodhisattvayāna. The Mahāyānists dismissed the previous Yānas with the contemptuous epithet of Hīnayāna. They claimed that they could not only attain Nirvāṇa, nay even Buddhahood, with their own unaided efforts, but could also help others to attain these ideals. The distinction between Mahāyāna and Hīnayāna is graphically described in the earliest work, the Mahāyānasūtrālaṅkāra, attributed to the famous Buddhist sage Asaṅga.

Thus there were three Yānas in Buddhism about 300 A.D. which may approximately be taken as the time of Asaṅga. But against these three Yānas there were four schools of philosophy in Buddhism, namely, the Sarvāstivāda (Sautrāntika), the Vāhyārthabhaṅga (Vaibhāṣika), the Vijñānavāda (Yogācāra), and the Śūnyavāda (Madhyamaka). How these four systems of philosophy were distributed amongst the three Yānas is one of the vital questions of Buddhism. The Tattvaratnāvalī of Advayavajra (12th century A.D.) answers this question in a praiseworthy manner. According to this authority "Three are the Yānas, Śrāvakayāna, Pratyekayāna and Mahāyāna. There are four theories; Vaibhāṣika, Sautrāntika, Yogācāra and Madhyamaka. Śrāvakayāna and Pratyekayāna are explained by the theories of the Vaibhāṣikas. Mahāyāna is of two kinds: Pāramitānaya and Mantranaya. Pāramitānaya is explained by the theories either of Sautrāntika, Yogācāra or Madhyamaka. Mantranaya is explained by the theories of Yogācāra and Madhyamaka only".[1]

Thus Mantranaya commences with the most abstruse theories of Śūnyavāda and Vijñānavāda. Advayavajra in one place says,—"Mantranaya is very abstruse. It concerns men who seek emancipation by deep and solemn methods. It is also very extensive owing to the understanding of such theories as the four symbolic representations. Therefore, the author is not fit to explain it".[2] Advayavajra cites for his authority a statement which says that the Mantraśāstra transcends all other Śāstras, because though the Śāstras have the same common object there is no fear of ignorance here. The means are many and the end not difficult of attainment by men whose senses are sharpened to the highest degree. Advayavajra in his Sekanirṇaya accepts the Mahāsukha theory, and dilates upon the various stages of the Mahāsukha which according to him is not possible of attainment without the Śakti the embodiment of Karuṇā.[3]

It is hardly necessary now to state that the Buddhism of the Lord Buddha found entirely different expressions as time passed from century to century, so much so, that should Buddha be reborn, he would not be able to recognize Vajrayāna or the Buddhist Tantra as his own handiwork. Though Buddha was antagonistic to all sorts of sacrifices, sorcery, necromancy or magic, he nevertheless is credited by some later authorities with having given instructions on Mudrās, Maṇḍalas, Yoga and Tantra, so that prosperity in this world could be attained by his less advanced disciples who seemed to care more for this world than for the Nirvāṇa preached by him.[4] India in Buddha's time was such that any religion which dared forbid all kinds of magical practices, could hardly be popular. A clever organiser as Buddha was, he did not fail to notice the importance of incorporating magical practices in his religion to make it popular from all points of view. The Tantras and

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[1] Adv. p. 14. [2] Adv. p. 21. [3] Adv. p. 28. [4] Tattvasaṅgraha of Śāntarakṣita "Taduktamantrayogādiniyamād vidhivat kṛtāt. Prajñārogyavibhutvādidṛṣṭadharmopi jāyate. Śloka 3487.

Mantras were all there in the time of Buddha, but unfortunately, we do not possess any connected account of them except a few works on the Dhāraṇis in which the Chinese were interested in the beginning of the Christian era. These Dhāraṇis are only unmeaning strings of words which are said to confer great merit when muttered repeatedly for a number of times. Then comes the worship of Buddha in the Prajñāpāramitā with all the paraphernalia of worship such as are found in the Tantras. Then follow the different recensions of the Prajñāpāramitā, its sūtra, hṛdayasūtra, its Dhāraṇī and Mantra the recitation of all of which confers the benefit of reading the whole of the Prajñāpāramitā scripture. This is a very old work and was translated into Chinese in the second century A.D. The Mañjuśrīmūlakalpa appears to be a product of the same period and is full of deities, mudrās, mandalas and Tāntric practices, which became systematized in the Guhyasamāja Tantra in circa 300 A.D.

The Buddhist Tantras belong undoubtedly to Mahāyāna although it is quite possible to infer the presence of magical practices amongst the followers of the early Buddhism.[1] The Tantras were a development of the Yogācāra which was inspired by the Śūnyavāda of the Madhyamakas. Vajrayāna marks a step in advance even of the Yogācāra thought.

The Mahāyāna in the opinion of the Vajrayānists is co-extensive with what they called Dharma which they considered as eternal and to which was given a more important place in later Buddhism, than was assigned to Buddha himself. The Vajrayānists refer to Śūnya in all their writings, but this is not the Śūnya of the Madhyamakas about which neither existence nor non-existence nor a combination of the two nor a negation of the two can be predicated. To the Madhyamakas both the subject and the object are Śūnya in essence; there is no reality either of the mind or of the external world. Obviously, this is a position which was not agreeable to the Vajrayānists because to them a positive aspect in the Śūnya is absolutely necessary. The Yogācāra or the Vijñānavāda goes a little further and the view of Vijñānavāda as formulated by the school is that when emancipation is obtained it does not become Śūnya, but turn into eternal consciousness. Vajrayāna, on the other hand, is characterized as the 'Path which leads to perfect enlightenment' or what they call in Sanskrit 'Anuttara Samyak Sambodhi'. Vajrayāna literally means the adamantine path or vehicle, but its technical meaning is the 'Śūnya Vehicle' where Śūnya is used in a special sense to represent Vajra. It is said,—

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[1] Bhattacharyya: Buddhist Esoterism, p. 24.

> "Śūnyatā is designated as Vajra
> because it is firm and sound, and
> cannot be changed, cannot be pierced,
> cannot be penetrated, cannot be burnt
> and cannot be destroyed".[1]

The Mahāyānists differ from the Hīnayānists who are keen on obtaining liberation for themselves by their own efforts. The Mahāyānists, on the other hand, do not care for their own salvation. They are more solicitious about the deliverance of their fellow creatures than about their own. Their compassion for the sufferings of others actuates them to renounce their comforts, merits and even their right to salvation. The ideal of a Mahāyānist finds expression in the Kāraṇḍavyūha where the ideal Bodhisattva Avalokiteśvara is represented as refusing his well earned Nirvāṇa until all beings of the world were in possession of the Bodhi knowledge and obtained freedom from worldly miseries.[2]

This then may be considered to be the goal of every Bodhisattva, which can be reached by following the tenets either of Śūnyavāda or of Vijñānavāda. The Madhyamaka theory postulated a transcendental state but the Yogācāra added the element of Vijñāna 'consciousness' to Śūnya. The Bodhi mind is a chain of Vijñāna which is changing every moment, the Vijñāna of the previous moment giving rise to the Vijñāna of the succeeding moment with the same memory the same conformations and same qualities, and this process goes on till Vijñāna attains liberation.

Now, this is the sort of emancipation to which the Vijñānavādins led their followers. In this Nirvāṇa, as is already pointed out, there are two elements, Śūnya and Vijñāna. The Vajrayāna which is a direct outcome of the Yogācāra school introduced a new element or the element of Mahāsukha 'eternal bliss' to its conception of liberation. The evolution of Buddhism became complete and found full expression in Vajrayāna.

Vajrayāna introduced many innovations of a revolutionary character. It introduced, for instance, the theory of the five Dhyāni Buddhas as embodiments of the five Skandhas or cosmic elements and formulated the theory of the Kulas or families of the five Dhyāni Buddhas from which deities emerge according to need. It introduced the worship of the Prajñā or Śakti in Buddhism for the first time, and a host of other things including a large number of gods and goddesses, their Sādhanas for the purpose of visualisation, Mantras, Tantras, Yantras, Mudrās, Maṇḍalas, mystic realizations and psychic exercises of the most subtle character.

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[1] Adv. p. 23.

[2] Kāraṇḍavyūha, ed. Sāmāśrami, pp. 21-22.

It is not possible to trace the origin of Vajrayāna without referring to the Tibetan authorities and ancient Tāntric authors. Tārānāth is reported to have said[1] that Tāntrism existed from very early times and was transmitted in a secret manner from the time of Asaṅga down to the time of Dharmakīrti. Asaṅga who was a brother of Vasubandhu (280-360 A.D.) must have flourished circa 300 A.D. and Dharmakīrti who is not mentioned by the Chinese traveller Hiuen Thsang but is referred to with great respect by I-Tsing very probably belonged to a period between 625-675 A.D. Thus it can be seen that during a long period of nearly three hundred years Tāntrism was handed down from Gurus to disciples in an occult manner, before its followers could be numerically strong enough to preach their secret doctrines in public. It seems, therefore, reasonable that the Mahāsiddhas such as Saraha, Nāgārjuna, Luipā, Padmavajra, Anaṅgavajra, Indrabhūti and the rest who were masters of Tantra and were great authors and magicians, were the chief agents to boldly and publicly preach their doctrines and exhort people to follow their tenets, doctrines and practices. Their endeavours combined with their unique personal achievements must have converted a considerable number of people to Vajrayāna faith.

It is rather difficult to point out the source of information from which Tārānāth drew his inspiration, but a perusal of such Tāntric works as the Guhyasiddhi of Padmavajra and the Jñānasiddhi of Indrabhūti makes it possible to infer that it was the Guhyasamāja which was regarded as the most ancient and the most authoritative work of the Tantra school. Padmavajra not only advocates the cause of Tāntric Buddhism but also gives a succinct digest of the work which he calls Śri-Samāja or the 'Venerable Samāja' in his treatise which is still unpublished. Indrabhūti in his Jñānasiddhi acknowledges the Guhyasamāja as the work of highest authority, and gives a summary of some chapters and the topics dealt with in this work. There is thus hardly any doubt that the Guhyasamāja is the original Saṅgīti which introduced for the first time the tenets of Vajrayāna into Buddhism. It is believed to have been introduced in an Assembly of the faithful by lord Buddha who is here called Sarva-Tathāgata-Kāya-Vāk-Citta. The Guhyasamāja is written in the form of a Saṅgīti and is considered highly authoritative even now amongst the Vajrayānists, and is regarded as one of the Nine Dharmas of Nepal. This is evidently the first work of Vajrayāna; and

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[1] Kern : *Manual of Buddhism*, p. 133.

Asaṅga quite conceivably may have had something to do with it, as it is commonly believed that the Tantras were introduced by Asaṅga after being initiated by Maitreya the Coming Buddha in the mysteries of Yantra in the Tuṣita heaven.[1]

It cannot be denied that in the very beginnings of Buddhism and even when Mahāyāna sprang up in later times a very strict discipline was enjoined on the followers of the faith. On the monks the rules were very strictly put into operation. For instance, they must not have anything to do with women, must not take any forbidden food. Wine, flesh, fish, appetisers and such objects of enjoyment were specially forbidden. The rules were indeed good and were very attractive in the time of the Buddha. But it is wholly absurd to expect obedience to such strict disciplinary measures from all members of the Saṅgha even in the Buddha's life-time, if not for centuries after his disappearance. And after all, what would be the result? Freedom from births and rebirths was only a possibility, and success at best was only questionable. The members of the Saṅgha must have revolted from time to time against the unnatural rules of discipline imposed on them, and party quarrels were already in evidence in the Second Great Council when the Mahāsāṅghikas were expelled from the Orthodox church by the Sthaviras or Elders, because the latter were unwilling to make any concession on the ten minor points of discipline. Rebellion against the rules on broader and more important matters of discipline must have been in existence amongst a section of the monks but they could not create a party of their own which could sufficiently withstand the criticisms of the orthodox section which was sure to go against them and denounce them as heretics. These monks who saw salvation only in leading a natural life went on devising plans to modify their faith according to their light, probably by writing what is called the original Tantras which were covertly handed down through trusted disciples who could practice their secret rites without let or hindrance. These Tantras are in the form of Saṅgītis and are said to have been delivered by Buddha in an Assembly of Faithful. It is in this Saṅgīti form that all new ideas were introduced into Buddhism and the Saṅgītis were very powerful agencies in the introduction of innovations, because Buddhism would not be prepared to accept anything as true unless spoken by Buddha himself in a public assembly.

The orthodox followers of the faith were sure to challenge anything that had not been sponsored by Buddha, and that seems to be the

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1. For further information refer to introduction to Guhyasamāja published in the *Gaekwad's Oriental Series*, (GOS).

reason of the great popularity of the Saṅgīti literature. The original Tantras of Buddhism are written in the Saṅgīti form wherein are inculcated doctrines which are diametrically opposed to the original teachings of Buddha. Easy methods leading to happiness in this world were held out in this literature, easy paths leading to salvation were shown; great parade was made of the merits accruing from the repetitions of the Mantras, Dhāraṇis, panegyrics and worship of gods and goddesses. But everywhere even a casual reader can detect a desire on the part of the authors to thwart all unnatural rules and regulations imposed on the followers. These disciplinary regulations, as a consequence gradually slackened down one after another, and ultimately when the Vajrayānists gained in power the secret doctrines no longer remained secret, but were openly preached and practised to the great annoyance of the orthodoxy.

In order to increase the popularity of Vajrayāna the followers included in it all conceivable tenets, dogmas, rites and practices that were calculated to attract more adherents. Thus the leading tenets of Mantrayāna along with Mantras, Maṇḍalas, Mudrās, gods and goddesses were included in Vajrayāna. The earliest work of this class is said to be the Vidyādharapiṭaka which has been characterised by Hiuen Thsang as belonging to the canonical literature of the Mahāsāṅghikas. But this work is not available in original Sanskrit, and it is not possible to say anything with regard to the contents of the text. But with regard to another work the Mañjuśrīmūlakalpa the circumstances are different. This extensive work is published in the *Trivandrum Sanskrit Series* in three volumes. The text forms a part of the ancient Vaipulyasūtras of Mahāyāna and is decidedly the earliest work of Mantrayāna at present available. It is written in the Saṅgīti style in prose and in verse, and in an archaic style closely resembling the Gāthā style, and is written throughout in what is called the Mixed Sanskrit. This work must have been very popular even after the destruction of Buddhism in India as will be evident from the fact that the book was copied only about four hundred years back in a monastery of South India by Ravicandra the head of the Mūlaghoṣa Vihāra.[1] The Mañjuśrīmūlakalpa deals with the formulae and practices which lead both to material prosperity and spiritual regeneration, and belongs to the early centuries of the Christian era but decidedly after the time of the composition of the Amitāyus Sūtra or the Sukhāvati Vyūha which ushered in the conception of Amitābha and Avalokiteśvara for the first time in Mahāyāna. The Amitāyus Sūtra was first translated into Chinese in a period between A.D. 148-170, and hence the time of its composition may be fixed at about 100 A.D.[2]

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1. See introduction to the Mañjuśrīmūlakalpa by the editor, Ganapati Shastri.
2. Sukhāvativyūha, pp. 1, 28, 32.

The Mañjuśrīmūlakalpa in that case would only be about a hundred years later than the Amitāyus Sūtra. If the Guhyasamāja is accepted as the very first work of the Vajrayāna school it must be admitted that much time must have elapsed between the age of the Mañjuśrīmūlakalpa and that of the Guhyasamāja which is put down in circa 300 A.D.[1]

The beginning of the Saṅgīti in the Mañjuśrīmūlakalpa is in the orthodox style as opposed to the Tāntric style which is decidedly later, and where Bhagavān is introduced in the company of a large number of women instead of an assembly of pious and devout Bodhisattvas only, as in the earlier Saṅgītis. The doctrine of the five Dhyāni Buddhas or even their names, Mudrās, Mantras, families, Śaktis, colour and direction are all absent in the Mañjuśrīmūlakalpa. Moreover, the Mantras and Mudrās which were later systematized in the Vajrayāna work of Guhyasamāja are found scattered in the body of the text of the Mañjuśrīmūlakalpa in a disorganised manner. The Mantras of some of the Dhyāni Buddhas are indeed to be found in the Mañjuśrīmūlakalpa although not exactly in the same meaning and form as in the later Guhyasamāja. The Mañjuśrīmūlakalpa further speaks of Mantrayāna but it does not refer to Vajrayāna which is mentioned for the first time in the Guhyasamāja, the Tantra of Secret Communion. Under the circumstances it is possible to call the Mañjuśrīmūlakalpa as one of the earliest Mahāyāna Sūtra works on which perhaps is based the outward foundation of the Vajrayāna system. Yet one who will read this work carefully will not fail to notice that it is a product behind which there is a history of development of several centuries. And probably, if ever one can go to the root of Mantrayāna one will have to voice the opinion of Śāntarakṣita and Kamalaśīla that instruction on Tantras, Mudrās and Maṇḍalas were delivered by Buddha for the benefit of such followers as would care more for their material prosperity than spiritual.

Vajrayāna thus included in its purview all varieties of attractive tenets, notions, dogmas, theories, rites and practices, and incorporated all that was best in Buddhism and probably in Hinduism also, and owing to this circumstance Vajrayāna attained great fame and popularity. It satisfied everybody, the cultured and the uncultured, the pious and the sinner, the lower and the higher ranks of the people and devotees. Vajrayāna catered to all tastes with equal efficiency, and it had something useful for everybody. Its universal popularity became an established fact.

It is difficult to say from what exact locality Tāntrism took its origin. In the Sādhanamālā are mentioned the four Pīṭhas or sacred spots of the

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[1] See introduction to Guhyasamāja, where this date has been discussed.

Vajrayānists, namely, Kāmākhya, Sirihaṭṭa, Pūrṇagiri and Uḍḍiyāna. The Tibetan authorities are of opinion that the Tāntric Buddhism originated from Uḍḍiyāna. The location of Uḍḍiyāna thus is important for the history of the Buddhist Tāntric literature.

Uḍḍiyāna is mentioned in the Sādhanamālā rather frequently. The earliest manuscript of the Sādhanamālā is dated in the Newari Era 285 which is equivalent to A.D. 1165. In this work Uḍḍiyāna is connected with the Sādhana of Kurukullā, Trailokyavaśaṁkara, Mārīcī and Vajrayoginī. The Sādhanamālā also connects Uḍḍiyāna with such Tāntric authors as Saraha. The Jñānasiddhi of Indrabhūti is stated in the last colophon as having started from Uḍḍiyāna (Oḍiyāna).

Uḍḍiyana being one of the four Pīṭhas sacred to Vajrayoginī should be at least near Kāmākhyā (Kāmarūpa), and Sirihaṭṭa (Sylhet) in Assam and it is not unusual to think that all these four Pīṭhas received their sanctity from temples dedicated to Vajrayoginī. Thus Uḍḍiyāna has to be located in the Eastern and Assam area.

In the mediæval period when Tantras flourished, Vaṅga and Samataṭa were the two important centres of culture in Bengal. Vaṅga included the present Dacca, Faridpur and Backerganj districts, while Samataṭa comprised the present Sylhet, Chittagong, Tipperah and Mymensingh districts. That Vaṅga and Samataṭa were the two great centres of culture in Bengal is borne out by the numerous Buddhist and Brahmanical images of the Tantric types discovered in the whole of this region. Numerous old inscriptions, remains of old buildings, coins and terracottas found in these regions, confirm the conclusion that from the Vaṅga-Samataṭa area radiated different streams of culture to the rest of Eastern India.[1]

In this Vaṅga-Samataṭa region one of the most important places is the Pargaṇā Vikrampur in the Dacca district. Anyone acquainted with the ancient inscriptions of Bengal will be able to appreciate the importance of Vikrampur which is sometimes mentioned as the seat from which imperial charters were issued. There was a great Buddhist monastery here in the reign of the Candras and the Senas. Atiśa Dipaṅkara, famous in Tibetan history as a great scholar and master of Tāntric lore, is said to have belonged to the royal family of Vikrampur. Vikrampur is recognized even to-day as one of the foremost places of culture in East Bengal.

In this Pargaṇā Vikrampur there is a fairly large and well-populated village which is now known by the rather extraordinary name of

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[1] Bhattasali : IBBS, intro. p. xxviii.

Vajrayoginī. Round about this village numerous Vajrayāna images have been discovered, and among them may be noticed images of Jambhala, Parṇaśabarī, Vajrasattva and Tārā. The term 'Vajra' in Vajrayoginī is also a familiar Buddhist word. Vajra is equivalent to Śūnya. Vajrayoginī is a Buddhist deity which the Hindus borrowed in the form of Chhinnamastā. Thus the name of the village appears to be unmistakably Buddhist. The village must have derived its name from the temple of Vajrayoginī which was in existence in early times.

It has already been pointed out that the temples dedicated to Vajrayoginī could only be expected at four places, Kāmākhyā, Sirihaṭṭa, Pūrṇagiri and Uḍḍiyāna. Out of these Kāmākhyā and Sirihaṭṭa, (Sylhet) still retain their original names. Pūrṇagiri which signifies a hill is not identified yet with certainty. But it is possible to spot the fourth place which is connected with Vajrayoginī. Thus it becomes evident that the present village Vajrayoginī was originally known as Uḍḍiyāna but as the deity Vajrayoginī became more popular later, the original name gradually disappeared giving place to the name of the deity. Tāntrism of the Buddhists therefore originated here in Uḍḍiyāna-Vajrayoginī, and thence was transmitted to the rest of India.[1]

One of the chief topics dealt with in Vajrayāna is the deity. These deities are a product of psychic exercises of the most subtle character, and are visualized by the worshipper in the course of intense meditation. These psychic exercises are called the Sādhanas a collection of which is published in the Sādhanamālā already referred to. To appreciate Buddhist iconography, therefore, a reference to the Sādhana process of god-realisation is necessary. This process is described in the next section.

3. The Psychic Process of Sādhana

The Tāntrics of ancient India were formidable optimists. They intuitively realised that though this universe is composed of matter and spirit, it is the spirit which always dominates over matter, and is undoubtedly more powerful than the latter. There were several schools of thought in ancient India which took it for granted that spirit was supreme and that this spirit should be developed in order that power may be gained. Amongst these schools the Yoga and Tantra were pre-eminently the most influential and popular. The followers of these schools particularly the latter, wanted to achieve through spiritual or psychio power everything that could be achieved in the material sphere. To-day for quick travel the material world presents to us railways, aeroplanes and steamers, but the Tāntrics claimed that by spiritual culture the weight of the body can be so reduced that it can fly over space to any distance within the shortest possible time. To-day for information about kinsmen in distant lands people send letters, wires and cables, but the Tāntrics claim that by intense meditation alone they can visualize what is happening in other parts of the world, either by a projection of the mind or by mentally travelling the distance in a few seconds. For conversing with a friend at a long distance the material world provides telephones and wireless instruments but the Tāntrics claim that by psychic exercises they can hear anything from any distance, even the voice of gods and other invisible beings in the firmament. When a man suffers from disease the material world provides doctors, medicines, injections and so forth, but to a Tāntric these are unnecessary. By developing psychic resources of the mind he can cure by a mere glance, or touch or by recitation of Mantras. These extraordinary powers of the mind are called Siddhis.

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[1] For further details, see the author's article, entitled The Home of Tāntric Buddhism in B. C. Law Commemoration Volume, Vol. I

Thus it can be seen that the Tāntrics recognised long before the present age that psychic culture is of the utmost importance in life, and through these exercises anything that can be accomplished in the material sphere can be achieved in the psychic sphere. This tendency even in the present day is a dominating factor in Indian life, and no one should wonder seeing people running after Sādhus and Sannyāsins leaving aside modern scientific men in many of their difficulties. Occasionally, stories are told of miraculous powers of ascetics over the elements of nature or of their power of curing diseases for which apparently no recognised system of scientific medicine has discovered a cure. There are many such Yogins even now in India moving about in jungles, cities, caves and mountains, possessing wonderful and miraculous powers.

The Tāntrics who were the advocates of psychic culture, by persistent efforts through mental exercises, used to obtain super-normal powers which were known as Siddhis. Those who gained such Siddhis were called Siddhas, and the process through which they obtained Siddhis was called Sādhana. The Yogasūtra which is recognised to be the earliest work in Sanskrit on the subject of psychic exercises, enumerates eight different Siddhis. Later works mention more and the Brahmavaivarta Purāṇa mentions thirty-four kinds of Siddhis including the eight already mentioned in the Yogasūtra.

The Siddhas or those who attain super-normal powers are considered to be of three distinct varieties, the Best, Middling and the Mild. The first class magicians can fulfil all their desires by mere thought, that is to say, as soon as a desire arises in his mind it is instantly fulfilled.

The Middling variety of Siddhas is able to conquer death, commune with gods, enter unperceived into dead bodies or homes of others, move in the air, hear the gods talk, understand all terrestrial truths, obtain conveyances and ornaments; and to bewitch people, perform miracles, remove diseases by glance or touch, extract poison, obtain erudition in scriptures, renounce all worldly enjoyments, practise Yoga in all its subdivisions, show compassion to all beings and even obtain omniscience. The Mild or the third class of Siddha obtains fame, long life, conveyances, ornaments, familiarity with the king, popularity with royal personages and people of influence and power, wealth and prosperity, children and family.

The Siddhas of the first and second class were known as Mahāsiddhas 'Great Magicians' and in India their number was recognized as eighty-four. Most of these Mahāsiddhas flourished during the Pāla Period of Indian history (8th to 12th centuries A.D.) and were famous because of their uncanny and prodigious feats.

The Sādhana or the process prescribed for attaining the different Siddhis forms the bulk of the Tāntric literature of both the Buddhists and the Hindus. Thousands of Sādhanas were written, both in prose and in verse, in Sanskrit and thousands were translated into Tibetan and are now preserved in the pages of the Tibetan Tangyur. Besides, every Tantric manuscript, cart loads of which are even to-day to be found in public and private collections, describes the Sādhanas through which Siddhis are possible of attainment. The Buddhists had a special literature called the Sādhanas and they were always written in Sanskrit by many of the well known Tāntric authors and the Mahāsiddhas. This literature is now almost lost in original Sanskrit, but fortunately for us some collections of Sādhanas are still extant. These collections were given the names of Sādhanamāla and Sādhanasamuccaya, and a critical edition of all available Sādhanas in these two collections is already published in two volumes in the *Gaekwad's Oriental Series* as Nos. 26 and 41. The publication of these Sādhanas has revealed a number of hitherto unknown and important facts. The Sādhanas revealed that the Buddhists were not lagging behind any other religion in India in the matter of psychic culture as advocated in the Tantras. Secondly, as these Sādhanas contain the description of a large number of Buddhist deities it becomes possible to differentiate them from the deities of the Hindu and Jain faiths, and to determine the purpose for which they were made and what they stood for.

The Sādhanas being most important for the study of the Buddhist iconography it is necessary to give a general idea of the contents of the Sādhana or the detailed process through which spiritual eminence or Siddhi is obtained. For this purpose a summarised translation of an elaborate Sādhana in the Sādhanamālā is given here. But before proceeding to translate the Sādhana it may be emphasized that it is a purely psychic process for the realisation and visualisation of the deity with whom the worshipper is asked to identify himself. The Sādhana in all cases is prescribed for the realisation of some god or goddess according to a fixed procedure laid therein.

For describing the contents of the Sādhanas a specimen is here selected which is published as Sādhana No. 98 in the Sādhanamālā of the printed edition, for the realisation of the goddess Tārā, composed by Sthavira Anupama Rakṣita who was a well-known Tāntric author and who flourished before 1165 and whose works, five in number, are preserved in translation in the Tibetan Tangyur. The contents of this Sādhana are given below.

"The worshipper after leaving the bed in the morning should wash his feet and face and after purifying himself should go to a place which is lonely, agreeable, besmeared with scents, strewn with fragrant flowers, and then sit there in an easy pose. Then he should meditate on his heart the orb of the moon which originates from the first syllable -A- and on it think on the form of a beautiful blue lotus. On the filament of the lotus he should meditate on another moon the yellow germ syllable —Tāṁ—as destroying the darkness of ignorance, illuminating innumerable worlds of the ten quarters, and bringing from the firmament innumerable Buddhas and Bodhisattvas.

"Then after an elaborate worship of these great compassionate Buddhas and Bodhisattvas with celestial flowers, incense, scents, garlands, unguents, powders, mendicant dress, umbrellas, flags, bells, banners and the like, the worshipper should confess his sins with the following words ; 'Whatever sinful deeds I have done, caused to be done, or consented to be done, in this endless cycle of creation, everything I confess'.

"Thereafter, meditating on the restraint of wrong deeds he should give his asscent to the meritorious deeds of others with the following Mantra : 'I assent to the virtuous deeds of the Sugatas, Pratyekas, Śrāvakas, the Jinas and their sons the Bodhisattvas, and of the world with all the gods beginning with Brahman'.

"Then he should take refuge in the Three Jewels with the Mantra ; 'I take refuge in the Buddha so long as the Bodhi essence subsists ; I take refuge in the Dharma so long as the Bodhi essence subsists ; and I take refuge in the Saṅgha so long as the Bodhi essence subsists'.

"Thereafter the adherence to the path of the Tathāgatas should be made with the Mantra : 'By me shall be followed the path indicated the Tathāgatas and naught else'.

"Then a prayer should be uttered with the Mantra : 'The gods and the Tathāgatas instruct me with such incontrovertible advices on law by which all beings may be freed from the bonds of the world quickly'.

"Then he should meditate on the results of his meritorious deeds with the words ; 'Whatever merit I have acquired by the seven kinds of extraordinary worship like the confession of sins, etc. all that I devote to gain, at the end, the final Sambodhi'.

"After having finished the seven kinds of extraordinary worship the deities should be dismissed with the formula : —Oṁ Āḥ Muḥ— or with the following words : 'Thou movest now according to Thy will, being besmeared with the sandle paste of Śīlas (conduct), wearing the garments of the Dhyāna (meditation) and strewn with the flowers of the Bodhi (Enlightenment)'.

"Then the worshipper should meditate on the four Brahmas, of Friendship, Joyousness, Compassion and Indifference. Friendship is the love that exists in all beings like the love towards the only son, or like its fruition in their welfare and happiness.

"Compassion again is of what kind ? It is the desire to save all beings from misery and from causes that lead to misery. The desire that I shall even save the beings who are burnt in the great fire of suffering from the three evils and have entered the prison of Saṁsāra is what is called Compassion. Or it is the desire to save all beings suffering from the three evils from the sea of Saṁsāra.

"Muditā or Joyousness is of the following nature. It is the desire in all beings of the world for the attainment of Buddhahood which is unlikely to materialize. Or it is the attraction in all beings towards the virtues that exist in the world and to the enjoyment of spiritual powers arising out of them.

"What is indifference or Upekṣā ? It is the doing of great welfare to all beings, good or bad, by overcoming adverse requests and obstacles. Or it is the desire that comes of its own accord to do good to all beings without the least craving for any return, love or hatred. Or it is the indifference towards the eight human institutions of gain or loss, fame or notoriety, praise or blame, pleasure or pain, and similar things.

"Thus meditating on the Four Brahmas the inherent purity of the phenomenal world should be meditated upon. All phenomena are indeed inherently pure, and therefore, the worshipper should think himself to be pure by nature. This natural purity of all phenomena should be established by the formula : Oṁ svabhāvaśuddhāḥ sarvadharmāḥ svabhāvaśuddho'ham—. If all phenomena are inherently pure, where then is the possibility of the cycle of existence? Because of its being covered up with such thought categories as the subject and the object. The way of purging of this impurity is the meditation on the good path. By this it is made to disappear. Thus is established the inherent purity of all phenomena.

"After meditating on the purity of the phenomenal existence the Śūnyatā of all phenomena should be meditated upon. Here Śūnya means this. He should conceive the entire universe with its mobile and immobile creations as the clear manifestation of non-duality when the mind is devoid of all the extensions of such thought categories as the subject and the object. The Śūnyatā should be established by the formulā—Om Śūnyatājñānavajrasvabhāvātmyako'haṁ—.

"Then as previously stated, the worshipper should mediate on his heart the goddess Āryatārā who originates from the yellow germ-syllable —Tāṁ—placed on the orb of the moon with the deer on its lap.

"The worshipper should meditate on goddess Āryatārā as one-faced and two-armed of deep green complexion, fully decked in all ornaments, of youthful appearance, clad in celestial garments, holding on her crown the miniature figure of the parental Dhyāni Buddha Amoghasiddhi. The deity should further be mediated upon as sitting in the ardhaparyaṅka attitude and showing the gift-bestowing signal in the right hand and carrying a full-blown lotus in the left hand.

"The goddess of this description should be meditated upon as long as desired. Then the eternally accomplished Bhagavatī should be drawn out from within by the spreading rays that illumine the three worlds, the rays that issue forth from the yellow germ syllable—Tāṁ—placed on the orb of the spotted moon which is enclosed within the filament of a beautiful blue lotus. After thus discovering her, she should be placed on the firmament and should be worshipped with the offerings of scented water and fragrant flowers contained in the vessel inlaid with gems at the feet of the goddess. She should also be worshipped with various rites, external and internal, by means of flowers, incense, light stick, food offerings, scents, garlands, unguents, powders, mendicant dress, umbrella, flags, bell, banner and the like. Thus after repeatedly worshipping her and offering her panegyrics, the Mudrā or the mystic signal should be exhibited. The palms of the hands, should be joined together with the two middle fingers stretched in the form of a needle. The two first fingers should be slightly bent their tips touching the third phalanges of the first fingers. The two third fingers should be concealed within the palm, and the two little fingers should be stretched, This is called the Utpala Mudrā or the signal of the night lotus.

"With this Mudrā the goddess of the essence of knowledge in the front should be propitiated, and then she should be commingled with the goddess of the essence of Time within, and by so doing the non-duality of the two should be meditated upon. Then the rays issuing forth from the yellow germ syllable—Taṁ—placed on the spotless moon will appear to him as illumining the ten quarters, as causing the removal of the poverty and misery of all beings by showers of various gems and as satisfying them by the nectar of advice on the nature of Śūnya.

"Engaging himself in doing good to the world, the worshipper should meditate on the form of goddess Tārā which is identified with the universe. Further, he should meditate repeatedly until tired on the yellow germ syllable and the Bhagavatī contained therein. He who is unable to meditate thus should mutter the Mantra which in this case is—Oṁ Tāre Tuttāre Ture Svāhā—. This is the lord of all Mantras, is endowed with great powers, and is saluted, worshipped and revered by all Tathāgatas.

"After having finished his meditation on the form of Tārā he should think the world as identical with the goddess and should move about thinking his own form as that of the goddess. Generally speaking, to those who meditate on the Bhagavatī in this manner, all the eight supernormal powers fall at their feet, and other small powers come to them as a matter of course. Whoever meditates on the Bhagavatī in the lonely caves of mountains espies her with his own eyes. The Bhagavatī herself gives him his breath, nay more, even the Buddhahood which is most difficult to attain comes to him like a plum on the palm of his hand."

The above is a summary of the contents of a Sādhana devoted to a single goddess, Tārā, and there are hundreds of such Sādhanas for other gods and goddesses. But the important point to be noted in this connection is that the gods have no independent and real existence apart from the mind of the worshipper and the manner of worship. The deities possess no external form but represent purely mental conceptions of the Sādhaka who by means of the Sadhana undergoes a detailed mental exercise for the development of his spiritual or psychic powers.

The discussion in this section leads to a consideration of godhead in Tāntrism in order that the deities treated in this work may be studied in their true perspective.

4. Godhead in Buddhism

There is a great deal of confusion regarding the true nature of a deity whether it is of the Hindu or Buddhist conception. The general belief is that a deity is nothing more than an idol, and therefore, not worthy of any attention. The deities are connected, as all students of Tantra know, with Sādhana and Siddhi, and the conception of godhead therefore is an essentially spiritual or psychic matter.

The Sādhana is concerned with the process for worshipping a particular deity as has been made abundantly clear in the previous section. This consists in meditating in a quite place and there practising Yoga till a state similiar to deep sleep is brought about. In this state of deep sleep the ascetic communes with the Infinite Spirit or the inexhaustible store-house of energy, which is supposed to be the highest creative principle behind the world structure. By this communion the ascetic draws forth energy from that inexhaustible store-house and becomes powerful himself. This process of the realisation of the Infinite Spirit is what is called Sādhana. The deity is part of this psychic process.

The Tantras are, in fact, sciences dealing with psychic matters, and give directions for a variety of psychic exercises. It therefore stands to reason that the Tantra is a science or a Vidyā requiring competent preceptors and efficient disciples. Like all other sciences the Tantra is not also open to all and sundry, but only to those who are initiated into the mysteries of the science, and are competent to follow the prescribed practices with patience and zeal. These are the right type of disciples for Tāntric practices, and may be called the Adhikārins or rightful persons. In many Tāntric works long chapters are devoted to the qualifications of the preceptors and disciples and there are also rules for their respective competence to give or receive initiation.

The Adhikārin must have a certain equipment before he proceeds to receive his initiation in the Tantra from a preceptor. And, in fact, as the Tantra path is an exceedingly difficult path, the disciple is required to have a great deal more equipment than is necessary for pursuing any other Vidyā known to ancient India. First of all, the neophyte must be patient, enduring, devoted and sincere, and he must serve his preceptor with whole-hearted devotion. But the most important equipment necessary for him is that he should be proficient in the art of Yoga and Hathayoga without which it is not possible to proceed with any Sādhana worth the name or with any difficult Tāntric practice. The process of the visualisation of the deity requires intensive training as the following account will show.

The difficult psychic process is described in detail and in an elaborate form in the Guhyasamāja which may be called the Bible of the Tāntric

Buddhists. A perusal of the book makes it clear that when the Bodhicitta or the Will to Enlightenment mingles with Śūnya or the Infinite Spirit in the highest state of meditation the mind-sky is filled with innumerable visions and scenes until at last, like sparks the individual visualises letters or germ syllables, which gradually assume the shape of deities, first indistinct, then changing into perfect, glorious and living forms, the embodiments of the Infinite Śūnya. They appear in bright, effulgent, gorgeous and divine beauty in form, ornaments and dress. Violent deities in like manner appear before him in the most violent form conceivable, in an awe-inspiring manner with dishevelled hair, blood-shot eyes, bare fangs, decked in ornaments of human skulls, severed heads and human bones, with frightful weapons and dress. These beings both benefic and malefic,. are known as deities, and once realised they never leave the ascetic but become instrumental in bestowing on him more and more spiritual and psychic powers.

The process of the evolution of the deity is described in Tāntric works, where clear-cut statements are made on the origin of the deities and their gradual evolution from the germ syllable. In the Advayavajrasaṅgraha, for instance, it is said :

"The form of the deity is an explosion of the Śūnya. It is by nature non-existent. Whenever there is an explosion it must be Śūnya in essence."[1]

In another place in the same book it is declared :

"From the right perception of Śūnyatā proceeds the germ-syllable ; from the germ-syllable proceeds the conception of an icon, and from the icon its external representations. The whole process therefore is one of dependent origination."[2]

The equipment necessary for persons competent to worship and realize deities, and the nature of the evolution of the deities have already been indicated. Now it is necessary to state the views of the Guhyasamāja regarding the principles of god-realisation, and the various experiences through which the Sādhaka has to pass before the deity is realised and visualised. The Guhyasamāja[3] calls this process Upāya (means) which is recognised as of four kinds, Sevā, Upasādhana, Sādhana and Mahāsādhana. Sevā (worship) is again sub-divided into two, namely, Sāmānya (ordinary) and Uttama (excellent). Of these two, the Sāmānya Sevā consists of four Vajras : first, the conception of Śūnyatā ; second, its transformation into the germ-syllable ; third, its evolution in the form of a deity, and the fourth, the external representation of the deity.

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[1] ADV. p. 50, lines 7, 8.

[2] ADV. p. 51, lines, 6, 7.

[3] Guhyasamāja, chapter 18, pp. 162, 163.

In the Uttama Sevā (excellent worship) Yoga with its six limbs should be employed. These six limbs are : Pratyāhāra, Dhyāna, Prāṇāyāma, Dhāraṇā, Anusmṛti and Samādhi. Pratyāhāra (control) is here described as the process by which the ten sense-organs are controlled. Dhyāna (meditation) is explained as the conception of the five desired objects through the five Dhyāni Buddhas, namely, Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Akṣobhya. This Dhyāna is again sub-divided into five kinds : Vitarka (cogitation), Vicāra (thinking), Priti (pleasure), Sukha (happiness), and Ekāgratā (concentration).

Prāṇāyāma (breath control) is the control of the breathing process by which breath which is of the nature of the five Bhūtas (elements) and the five kinds of knowledge, and is like a bright gem, is drawn from inside and placed as a lump at the tip of the nose and is meditated upon.

Dhāranā (meditation) is the meditation of one's own Mantra on the heart, and the placing of it on the Prāṇabindu (heart centre) after restraining the jewel of sense-organs. When this is done Nimittas (signs) make their appearance. These signs are of five kinds and appear in succession. The first is the sign of the Marīcikā (mirage), the second is that of smoke, the third is of fire-flies, the fourth is of light, and the fifth of constant light like a cloudless sky.

Anusmṛti (memory) is the constant meditation of the object for which the psychic exercise is undertaken, and by this Pratibhāsa (revelation) takes place. After commingling the two elements Prajñā (knowledge) and Upāya (means) the whole objective world should be conceived as contracted in the form of a lump, and this should be meditated upon in the Bimba (icon-circle). By this process the transcendental knowledge is suddenly realised by the worshipper and is known as Samādhi (visualisation).

For the purpose of visualisation it is necessary that the process should be continued for six months and this is done according to the Guhyasamāja always while enjoying all kinds of desired objects. If within six months the deity does not show itself the process should be repeated thrice while following the rules of restraint duly prescribed. If the deity is not visualised even after this, it should be forced by the practice of Haṭhayoga. By this Yoga the ascetic most certainly attains the knowledge of the deity.

The above incidentally shows what part is played by Rājayoga and Haṭhayoga in the process for the realisation of the deity. It shows also that the Tantra begins where Yoga ends. Therefore, the worshippers of the deity must first be adepts in Yoga before they make an attempt to follow the more advanced science of the Tantra which obviously, is not meant for ordinary people. The conception of godhead in Buddhist as well as in the Hindu Tantra is thus philosophically most profound.

The individual soul is variously called the Bodhisattva (Bodhi Essence), Bodhicitta (Will to Enlightenment), Jīvātman (individual soul) while the Infinite or the universal soul is variously known as Śūnya Brahma and Paramātman. When they combine in the state of the highest meditation and concentration, an artificial condition akin to deep sleep is brought about, and the deity appears in the mind sky in flashes and sparks. The nature of the Jīvātman being finite, it is not possible to realise the Infinite in its entirety, that is to say, the result of the mystic experience of the Jīvātman also remains finite. And as the object for which the worshipper sits in meditation is different in different cases the deity visualised also becomes different. It is the Bhāvanā (desire) of the worshipper which is of the nature of a psychic force that reacts on the Infinite Energy, giving rise to different manifestations according to the nature of the reaction. The nature of this reaction is of illimitable variety and thus the resultant deity also appears in an infinite variety of forms, and this seems to be the chief reason why we find gods and goddesses of different forms in the pantheons of both the Buddhists and the Hindus. The ascetic who visualises a particular deity, generally makes it a rule to record the process by which the visualisation of a particular deity took place, for the benefit of his disciples in order that the latter may realise the deity in the easiest and most efficient manner.

The Infinite Energy is Śūnya in Vajrayāna, and this Śūnya is invoked by the worshippers of different classes with different desires and different degrees of mental development. As Śūnya is invoked in for thousand and one purposes, it manifests itself in thousand and one ways, in thousand and one forms, and it is precisely in this manner that the number of deities in the Buddhist pantheon increased to an enormous extent. The psychic exercise prescribed in the case of different deities is different in the Sādhanas. The Sādhanas become less or more difficult according to the mental capacity of the worshippers, who are generally classified as High, Middling or Low. The regulation of life in the case of the worshippers of different classes becomes more or less stringent according to the degree of psychic progress.

In the realisation of the deity, there are thus three elements, the worshipper, the deity and their connection or identity. These are named in the Tāntric works as the Bodhicitta, the Mantrapuruṣa (Mantra body) and the Ahaṁkāra (identity). The worshipper is called the Bodhisattva (Bodhi essence), and his mind is known as the Bodhicitta (Will to Enlightenment). The deity is the embodiment of the cluster of letters contained in a Mantra which are dynamized by excessive concentration and repetition. The sacred words or letters set up strong vibrations and ultimately condense themselves in the form of deities and this is called the Mantrapuruṣa (Mantra body) or Mantra person. But before the Mantra person is visualised there must always be a complete identity between the Bodhicitta and the Mantrapuruṣa. The subject is both interesting and important for the study of gods and goddesses, and therefore merits a detailed treatment.

The Vajrayāna conception of the Bodhi mind appears to be the same as advocated in Yogācāra, an idea of which can be gained by a reference to the Tattvasaṅgraha of Śāntarakṣita. The Bodhi mind is like a continuous stream of consciousness which changes every moment, the consciousness of the previous moment giving rise to or causing the consciousness of the succeeding moment. The chain of momentary consciousness which is without a beginning or an end, operating in unison with the all powerful act-force leads it either to degradation or to emancipation according as the actions done are good or bad. The Bodhi mind is by nature surcharged with impurities such as desire, memory, existence, non-existence, subject, object and the rest which are all unreal. To purify this chain of consciousness is the sole aim of the Bodhisattva, but so long as impurities are not removed, it will be subject to a series of transmigrations either in the world of gods or men, or of animals, birds, ghosts and demons.

According as the impurities are removed one after another, the Bodhi mind commences an upward march in the different spiritual spheres, called Bhūmis, and stays in them only so long as it is not qualified to ascend to a higher sphere. The number of Bhūmis are recognized generally as ten and the Sūtra which describes them is called the Daśabhūmika Sūtra. The Bodhi mind obtains emancipation, or in other words when it crosses the ten Bhūmis mentioned above, it is rewarded with omniscience. These Bhūmis are not meant for the Hīnayānists but were exclusively designed for the Mahāyānists who are the real Bodhisattvas. No Buddhist will be called a Bodhisattva who has no compassion for suffering humanity or who will not be prepared to sacrifice his all for the benefit of others. The Vajrayānist conception is the same, and it defines Bodhi mind as one where Śūnya and Karunā (compassion) work in unison. In the eye of a Vajrayānist the external world has much the same significance as it appears in Yogācāra. The Tantras characterize the external world with its movable and immovable objects like a pot, picture, carriage, house, stone-house, mountains and the rest as reduced by reason to mere appearances, in the same way as magic and dream are considered to be appearances. Therefore, the Vajrayānists hold that external objects have no greater reality than magic, mirage, shadow or dream, and their reality cannot be proved by reason.

The Mantras or mystic syllables constitute the backbone of Vajrayāna worship, and are of illimitable varieties. The Mantras are mostly unmeaning words but they sometimes reveal the influence of some unknown language. The Vajrayānists maintain that the Mantras are endowed with great powers. "What is there impossible" they say, "For the Mantras to perform if they are applied according to rules ?" It is also said that through repeated mutterings of the Mantras such power is generated that it can astonish the whole world. The Mantra has power even to confer Buddhahood or omniscience. The merits that accrue from the repetitions of the Mantra of Mahākāla are so numerous that all the Buddhas taken together cannot count them even if they were to count without cessation for a number of days and nights. By the Dhāraṇī of Avalokiteśvara even an ass can memorize three hundred verses. The Mantra of Ekajaṭā is said to be so powerful that the moment it is uttered a man becomes free from danger, he is always followed by good fortune and his enemies are all destroyed. The repetition of the Mantra is however to be done with the greatest care, for instance, it should not be muttered too quickly nor too slowly. The mind at the time of repetition should be concentrated on the letters of the Mantra and should be free from all evil thoughts, and the Mantra should not be repeated when the mind is fatigued or tired.

Thus it can be seen that the Vajrayānists believed that the Mantras were endowed with dynamic power. Their power consisted in the arrangement of the syllables, the purity of which is to be guarded with the greatest care. The Mantra is required to be received with proper ceremonies from a competent preceptor. The Mantra is powerful when it comes from a preceptor who is pure. and has repeated it continuously so as to visualize the Mantra person or the deity sacred to the Mantra. The letters of the Mantra can only be dynamized by continual repetition by day and at night until the deity is visualized. When the Mantra becomes powerful the vibrations let loose by the Bodhi mind react on the universal Śūnya which explodes in consequence in the divine form of the deity and appears before his mind sky. According as the calling signal is different in different cases the deity becomes different, and thus its number increases. The deities are nothing but the forms created by the force of word or letter vibrations, and by continuous practice anyone can visualise the deity. The Mantra idea is not only logically correct but also philosophically profound.

The relation between the caller and the calling deity is one of identification. It is called Ahaṁkāra or the identity of the Bodhi mind with the deity, the manifestation of Śūnya or the ultimate reality. The identity is established with the Mantra "I am the goddess and the goddess is in me". The worshipper should conceive himself as the deity with the same complexion, form and limbs as described in the Sādhana and should, instead of worshipping any external object, worship himself. The Bodhi mind and the deity apparently signify duality but their duality disappears with enlightenment. The Bodhi mind is of the nature of Śūnya and the deity is a manifestation of Śūnya and, therefore, both have the same origin. But to realise that the two are the same requires perfect knowledge. Continuous meditation and austerities enable the worshipper to shed the veil of ignorance which makes one thing appear as two. The Bodhi mind is further called Karuṇā (compassion) and the ultimate reality as Śūnyatā, and when the two commingle, it is called Advaya or non-duality. As copper leaves its dirty colour (and become gold) when it comes in contact with the magic tincture (of alchemy), even so, the body leaves off its attachment, hatred, etc. when it comes in contact with the tincture of Advaya. This Advaya is a form of cognition where the Bodhi mind commingles with Śūnya and becomes one with it. To symbolize this principle Vajrayāna brought in the conception of the Yab-yum form of deities in which the deity appears locked in close embrace with his Śakti or the female counterpart. When the deity is single, it means that the female counterpart has merged into the deity even as salt melts in water. The deity is Śūnya and the female principle is the Bodhi mind, or the first is the ultimate reality and the female is Karuṇā (compassion). The Bodhi mind can become ultimate reality through the one principle of Karuṇā. This Karuṇā is symbolized in the form of Avalokiteśvara, the great compassionate Bodhisattva who sacrificed his Nirvāna in order to serve his fellowmen.

From the foregoing even a casual observer can find that the Vajrayānists formulated the principle that behind the creation there is an indomitable will which multiplies in the form of words and gradually they condense themselves in the form of the deity. The female counterpart is a further grossening process. This is the creative process, grossening process and the process of evolution. This process can only be stopped by the principle of Karuṇā (compassion) which gradually leads the Bodhi mind to soar higher and higher, and to become finer and thinner before it merges in Śūnya. According to Vajrayāna, therefore, the reverse process of involution starts only when the Bodhi mind is surcharged with Karuṇā or compassion.

5. The Pantheon

The word Pantheon is derived from *pan*—all, and *theos*—god and therefore, concerns itself with all gods belonging to a community following the same religion. In Hīnayāna or primitive Buddhism there was no pantheon to which worship was offered by any Buddhist. But in Mahāyāna a large number of deities was included and later, in its more advanced form of Vajrayāna this pantheon became surprisingly large with deities of every description. Virtually, there was an epidemic of deification in which every philosophical dogma, ritualistic literature, abstract ideas, human qualities, even desires such as sleeping, yawning, and sneezing were deified or given a deity form.

The varied, extensive, and diversified pantheon of the Northern Buddhists owes its origin to Tāntric Buddhism or Vajrayāna. There are certain indications that Buddhism had no pantheon before Tāntrism was well established. In very early days Buddhism recognised thirty-three gods of the Hindus who were the residents of the Trāyastriṁśa Heaven which is one of the Rūpa heavens. Buddha did not believe in gods or worship, and in the Saundarananda Kāvya of Aśvaghoṣa we find Buddha discouraging his half-brother Nanda to touch his feet in token of worship. He told Nanda that he would not be in the least pleased by Nanda's taking the dust of his feet, but he would bless him if he would follow the precepts of true Saddharma. Buddha was deified in Mahāyāna which considered him to be Lokottara or superhuman.[1] In Buddhist art also Buddha images are not met with in the earlier schools such as Sanchi and Bharhut, and it is believed that the Graeco-Buddhists of Gandhara were the first to carve out his image in stone. This is the view held by the celebrated French archaeologist Professor A. Foucher.[2] In Bharhut and Sanchi scenes connected with the life of Buddha, such as the dream of his mother Māyādevī (fig. 1), and the symbols of Buddha like the Bodhi Tree, his head-dress, his foot-prints (figs. 2, 3, 4, 5), and the rest used to be freely represented, but his actual likeness was regarded as too scared to admit of representation.. Dr. Coomaraswamy on the other hand has shown that the Mathura school of sculpture can have an equally strong claim to antiquity and probably for carving out the first image of Buddha. These are great authorities and it is not possible here to examine their theories in detail. For the present work it is immaterial whether the claim for carving out the first image of

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[1] Kern ; Manual of Buddhism, p. 3.

[2] Beginnings of Buddhist Art, p. 127.

Buddha is established in favour of either Gandhara or Mathura. It is enough to know that there are many images of Buddha in these two schools of art.

Besides the sacred symbols connected with Buddha's life and teachings, worship was offered by the Buddhists to numerous other objects. One of the most important among these objects is the Stūpa which is regarded as the embodiment of the Buddhist Universe with all the heavens as conceived in Buddhism. The stūpas received worship even in the life-time of the Buddha and this continued throughout the centuries after his Mahāparinirvāṇa. Such stūpas are found in abundance in the Buddhist countries, and a few celebrated stūpas in Nepal are illustrated herein (Figs. 6, 7, 8). They are the Stūpas of the Svayambhūnātha (*vulgo*-Śimbhu), the Bodhnāth and Kaṭhe Śimbhu. Besides the Stūpas, the Three Jewels of Buddhism, known by the names of the Buddha. Dharma and Saṅgha were conceived in the form of deities and worship was freely offered to them by the Buddhists in both symbolic and human forms. The images of the Holy Triad as obtained in Nepal are here illustrated. (Figs. 9, 10, 11). Out of the three, one Dharma is a goddess.

Later, a number of gods and goddesses are described in the Mañjuśrīmūlakalpa which is believed to be an earlier work than the Guhyasamāja which is dated circa A.D. 300[1]. Again in the Prajñāpāramitā Buddha is worshipped elaborately with diverse paraphernalia of worship. But even then it does not seem clear that Buddhism at this time had any conception of a well-defined and well-classified pantheon. It is in the Guhyasamāja that the idea of a pantheon, rationally classified, is properly and systematically crystallised. Here for the first time are found the descriptions of the five Dhyāni Buddhas, their mantras, their maṇḍalas, and their Śaktis or female counterparts. These Dhyāni Buddhas represent the five Skandhas or the five cosmic elements of which the world is composed. They are here described as the progenitors of the five Kulas or families of gods and goddesses. The families owe allegiance to their progenitors who are known as Kuleśas or Lords of Families. In the Guhyasamāja it is said :

"The five Kulas (families) are the Dveṣa (hatred), Moha (delusion), Rāga (attachment), Cintāmaṇi (Wishing Gem), and Samaya (convention) which conduce to the attainment of all desires and emancipation." [2]

The emanations or offsprings of these Dhyāni Buddhas constitute their families. It is in this way that the Buddhists built a well-classified pantheon with its multiplicity of gods and goddesses, and when these

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[1] See the discussion on the subject in Guhyasamāja, intro. p. XXXVI—XXXVII.

[2] Guhyasamāja : p. 6.

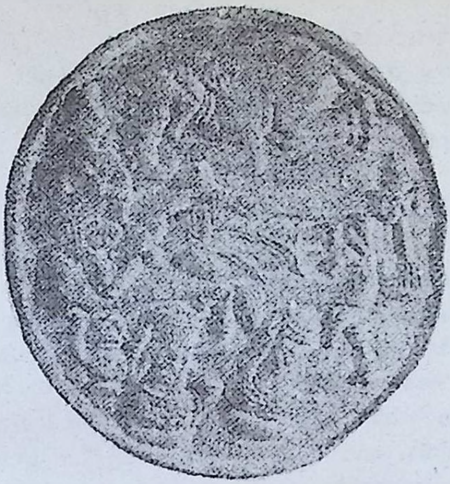

Fig. 1 Māyā's Dream
(*Bharhut*)

SYMBOL-WORSHIP

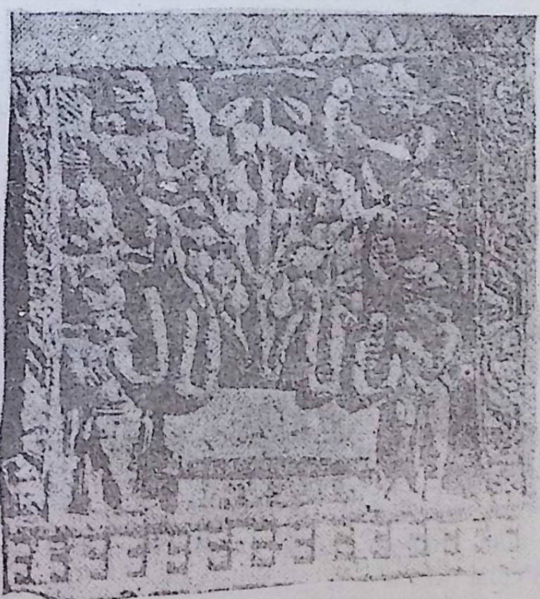

Fig. 2 Bodhi Tree
(*Sanchi*)

were represented in art, they were required to show their origin by holding on their heads the miniature figure of their parental Dhyāni Buddha. Every deity almost without exception was given various forms with two, four, six, eight, ten, twelve, sixteen and even more hands, and proportionately one head to three, four, six, and eight heads. They were given different colours, different expressions and different companions according as they were worshipped in the different Tāntric rites and according as they were required to discharge different functions, from curing a disease to the killing of an enemy. The artists had a considerable hand in executing the images and they introduced their own traditions, provincialisms and innovations. The votaries also according as they wanted to have their gods in a powerful form, added extra hands, heads and feet to suit their own ideas and whims, and it is precisely in this way that the deities increased to an amazing number.

The Guhyasamāja or the Tantra of Secret Communion which is perhaps the first book inculcating the Vajrayāna philosophy of Mahāsukha is a product of circa 300 A.D. which is the time of Asaṅga. Quite naturally the Tantra could not get publicity as the public mind was not prepared to receive the revolutionary innovations introduced in it. Thus the Tantra went into private hands and was handed down through an unbroken chain of Gurus and disciples for three hundred years in the most secret manner possible. It obtained publicity through the teachings and mystic songs of the Buddhist Vajrācāryyas or Siddhas in about the middle of the 7th century. It is for this reason that references to the pantheon in the general Buddhistic literature are not met with as frequently as can be expected, nor the accounts of the Chinese travellers show much acquaintance with the pantheon, when they came to India to investigate the condition of Buddhism in India. Despite this, certain names of Buddhist gods and goddesses are indeed met with in their writings, though they do not pertain to the well classified pantheon referred to above. In the Sukhāvatī Vyūha which was translated into Chinese between A.D. 148-170 the name of Amitābha appears for the first time as the presiding deity of the Sukhāvatī or the Akaniṣṭha heaven where he is believed to have brought forth Avalokiteśvara into existence.[1] It should be remembered that in the Vajrayāna works also this heaven has been characterized as the abode of all gods and goddesses. In the smaller recension of the Sukhāvatī Vyūha which was translated into Chinese between A.D. 384-417 mention is made of two more gods namely Akṣobhya as a

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[1] Sukhāvatī Vyūha, pp. 1, 28, 32.

Tathāgata and Manjuśrī as a Bodhisattva. Fa-Hien (A.D. 394-414) mentions the names of Mañjuśrī, Avalokiteśvara, and the future Buddha Maitreya, while Yuan Chwang (629-645 A.D.) refers to the names of Avalokiteśvara, Hārītī, Kṣitigarbha, Maitreya, Mañjuśrī, Padmapāṇi, Vaiśravaṇa, Śākya Buddha, Śākya Bodhisattva, and Yama together with such deified saints as Aśvaghoṣa, Nāgārjuna, Asaṅga, Sumedhas and others. I-Tsing (671-695 A.D.) mentions the names of Avalokiteśvara, Amitāyus, Hārītī, the Catur-Mahārājikas, Maitreya, Mañjuśrī and Yama besides several others. Śāntideva (695-730 A.D.) his Śikṣāsamuccya mentions the names of Akṣobhya as a Tathāg Gaganagañja as a Bodhisattva, Siṁhavikrīḍita as a Tathāgata, Cur Trisamayarāja, Mārīchī, Siṁhanāda, Mañjughoṣa and many othe After Śāntideva the Tantra of the Buddhists got wide publicity, the Tāntric works written after his time all referred to the pantheon and described numerous gods, especially the Dhyāni Buddhas a definite product of Tāntric Buddhism. The Sādhana literature which describes the forms of gods and goddesses and lays down the procedure for worshipping them was developed by the Mahāsiddhas or great magicians like Saraha, Nāgārjuna, Śabarīpā, Anaṅgavajra, Indrabhūti and others, although it is very probable that the earliest Sādhana was composed by Asaṅga who flourished in circa 300 A.D. In the Sādhana attributed to Asaṅga the Dhyāni Buddhas and their emanations are referred to.

When a reference is made to the numerous images executed in the different schools of art it also becomes palpable that the Buddhist pantheon was not well developed before the Tantras got wide publicity in about the middle of the 7th century A.D. In the Gandhara school, for instance, besides the Buddha images, there are images of Jambhala Kubera, Indra, Maitreya, Hārītī and several unidentified Bodhisattva images. In the Mathura school which was either contemporaneous or somewhat later than the Gandhara school there are numerous Buddha and Bodhisattva images along with those of Kubera, the Yaksas and Nāgas. The Mathura school extended to the early Gupta period[2] and here also later Buddhist images of Tāntric flavour are not met with. Not even the images of Avalokiteśvara, Mañjuśrī are to be found in this school. The case of the later Magadha school however, is otherwise. The Magadha school included the images found in Sarnath, Nālandā, Odantapuri, Kurkihar, Gaya and other ancient sites in Bihar. The most flourishing period of the Magadha school

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1. Bendall's introduction to Sikṣāsamuccaya, p. V.
2. Vogel : *The Mathura School of Sculpture* in A.S.I. Annual Report, 1906-7, p. 145.

SYMBOL-WORSHIP

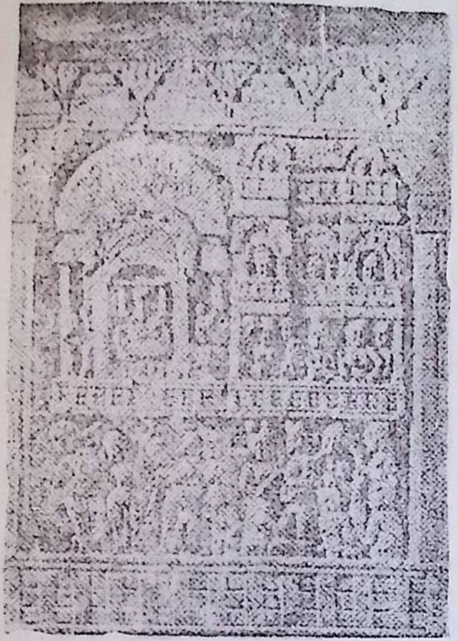

Fig. 3 Buddha's Head-dress.
(*Bharhut*)

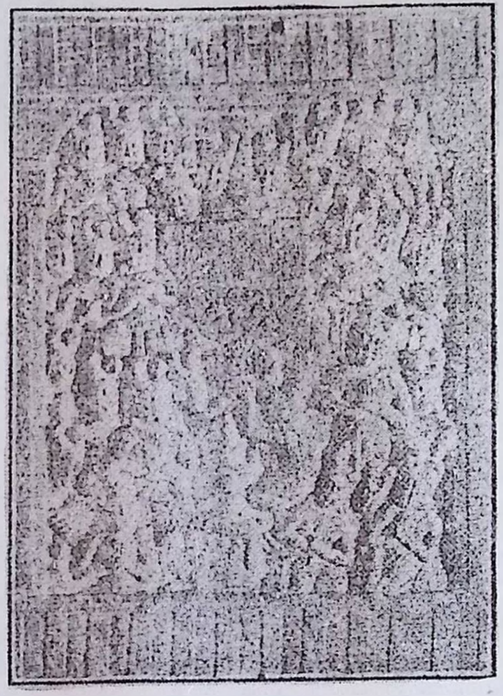

Fig. 4 Buddha's Foot-prints
(*Bharhut*)

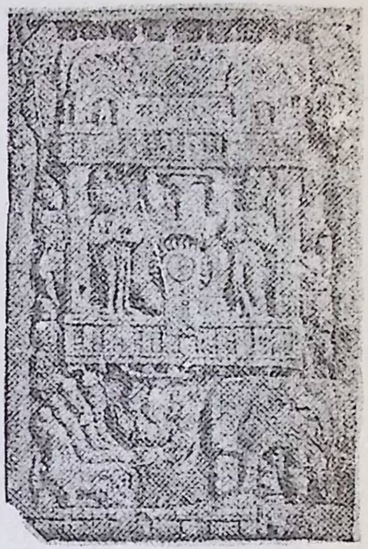

Fig. 5 Wheel-of-the-Law
(*Bharhut*)

THREE CELEBRATED STUPAS OF NEPAL

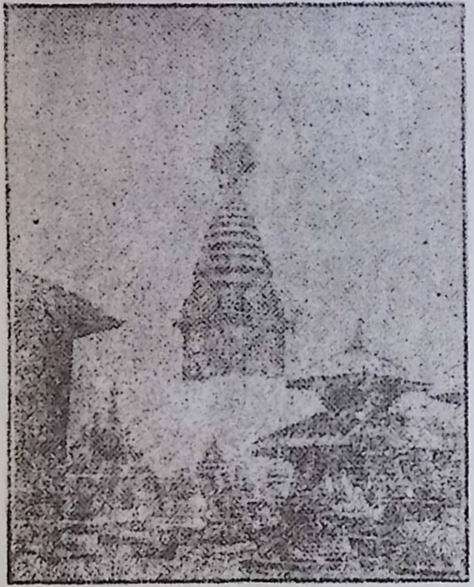

Fig. 6 Simbhū

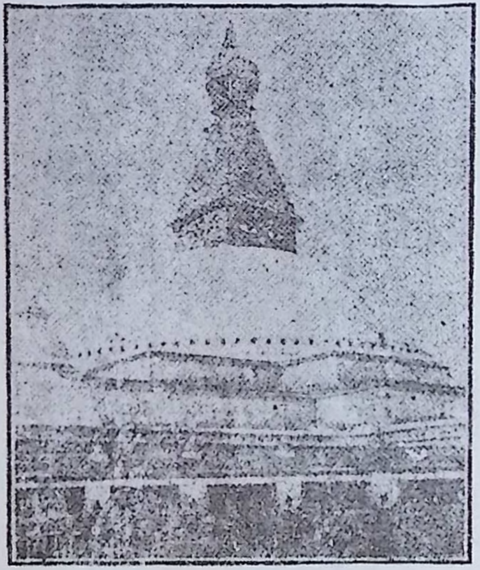

Fig. 7 Bauddh

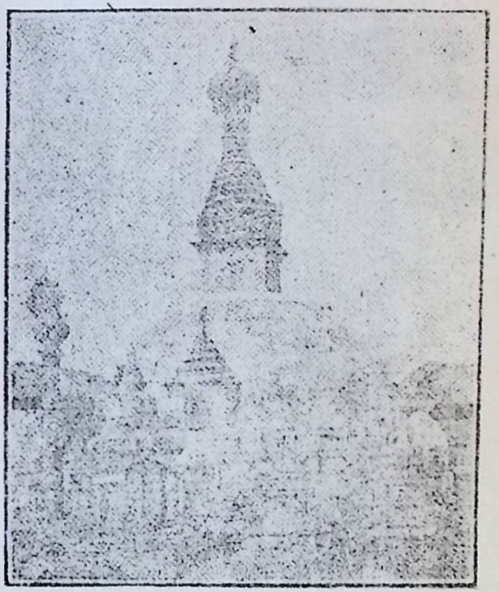

Fig. 8 Kāthe Simbhū

was contemporaneous with the reign of the Pāla kings of Bengal and lasted till the Muhammadan conquest of Bihar and Bengal in the beginning of the thirteenth century A.D. In the Magadha school are to be found a definite evidence of the existence of a well classified pantheon as conceived in Vajrayāna Buddhism. In most of the images there are figures of five Dhyāni Buddhas on the halo round the head of the principal deity, as also others with miniature figures of Dhyāni Buddhas on the crown to indicate the origin of the deity installed. Again, unlike the Mathura and Gandhara schools there is a distinct dearth of Buddha images in later schools of art, and even when he is represented, he takes the semi-mythical form of Vajrāsana being flanked by Avalokiteśvara and Maitreya on two sides. In the Magadha school therefore Buddha lost his original importance and became similar to the Dhyāni Buddha Aksobhya, as is evident from the numerous Sādhanas dedicated to the worship of Vajrāsana Buddha with the earth touching signal. The Bodhisattva images are also not so stereotyped as they are found either in Gandhara or in Mathura. The Magadha school is characterised by its wide variety of images of gods and goddesses and this will be apparent to any visitor who visits the museums at Sarnath, Nālandā, Patna, or even at Calcutta, and takes a round in the extensive ruins of the Odantapuri Vihāra (Modern Bihar) on the Bakhtiyarpur Bihar Light Railway. The same is the case with the ruins of Gaya, Kurkihar, Sahet-Mahet and Kasia. At Sarnath, the contents of the museum are rich with such interesting and symbolic images as Ṣaḍakṣarī Lokeśvara, Ucchuṣma Jambhala, Mañjuśrī, Tārā, Vasudhārā, Mārīcī, all the Five Dhyāni Buddhas, Vajrasattva the sixth Dhyāni Buddha and numerous others belonging to the Vajrayāna pantheon. Nālandā images are enriched with the same deities as are found in Sarnath.

The Bengal school which is contemporaneous with the Magadha school is distinguished by the high class of art it developed and for its beauty of execution. Its flourishing period ranged from the 10th century till the conquest of Bengal by the Muhammadans. Many of the specimens of the Bengal school are preserved in the museums at Calcutta, Dacca, Rajshahi, and the Vangiya Sahitya Parishad, and a large number of them are scattered about in the Pargana Vikrampur and in the districts of Dinajpur, Rajshahi, Birbhum and Comilla. In this school many interesting and unique specimens of images belonging to Tāntric Buddhism are met with. From the above it becomes clear that the artists were acquainted with the descriptions of deities as given in the Sādhana literature, because the images and the Dhyanas as given in the Sādhana coincide most remarkably. In this school are to be found such images as Heruka, Vasudhārā, Jambhala, Arapacana, Khasarpaṇa, Parnaśabarī, Simhanāda, Mañjuvara, Aparājitā, Mahāpratisarā, Nairātmā, Ṣaḍakṣarī Lokeśvara, Mahāśrī Tārā, Khadiravanī Tārā along with many others too numerous to mention. Scholars desirous of having more information on the subject are recommended to refer to the excellent work of Dr. N. K. Bhattasali, entitled, *The Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum* where incidentally images discovered elsewhere in Eastern Bengal have also been treated. Another monumental work on the subject is R. D. Banerji's *Eastern Indian School of Mediæval Sculpture*, published by the Archæological Department of the Government of India.

The images of Buddhist deities found at Ajanta, Elora and the cave temples of Western India show signs of immature Tantra and may be assigned to a period before the 7th century A.D. although some of the paintings and sculptures are of long antiquity. It does not seem that the Tantras were very popular with the Buddhists of Western India or that they were influenced by the teachings of the Tantra which was mainly a product of Eastern India. Had it not been so, the cave temples would have at least exhibited some of the Tāntric deities such as Mañjuśrī, Tārā, Khasarpana, Jambhala, Prajñāpāramitā and others. The Javanese art seems to have been profoundly influenced by the Bengal school, and the images of gods and goddesses as found in the Borobudur temple show that they were acquainted with many deities of the Vajrayāna pantheon. As Vajrayāna was mainly a product of Bengal it is probable that colonists carried their art and religion to Java and Indonesia by the sea route, probably from the sea-port at Tāmralipti or from Chittagong and Orissa. The Prajñāpāramitā image produced in the Javanese school has been acclaimed as one of the finest specimens of eastern art, ancient or modern.

After the destruction of Buddhism from India the priests of the celebrated monasteries of Bengal and Magadha who could save their heads from the hostile sword of the Muhammadans, fled to Nepal which is protected on all sides by the mighty walls of the Himalayan mountains, and took refuge in that country, and thus kept the torch of Buddhism still burning there. The Bengal school of art which was carried by the priests was soon modified into a typical Nepalese art when it came in contact with the native artists, and thus became stereotyped. But after the 18th century it became debased and crude. The general impression of the visitor who inspects the numerous monasteries in Nepal which are the repositories of Buddhist images of diverse kinds, is that the dreamy sweetness and the sublime beauty,

THE BUDDHIST TRIAD

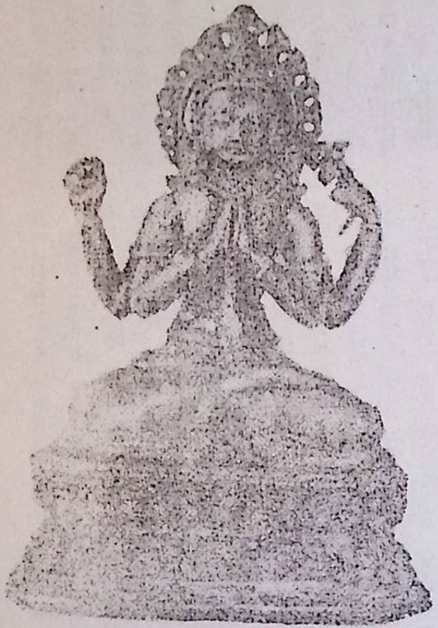

Fig. 9 Dharma

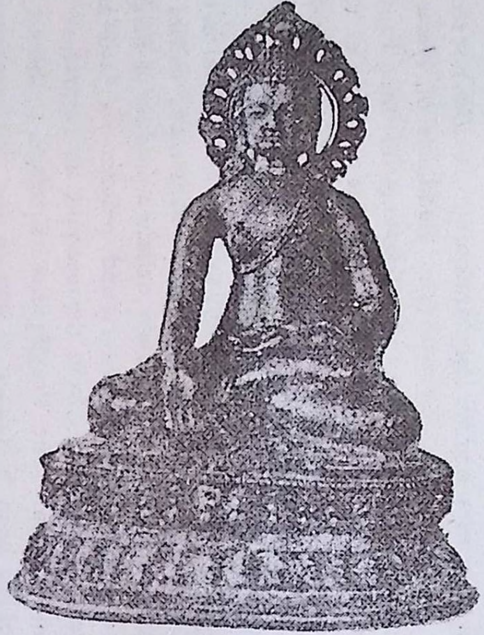

Fig. 10 Buddha

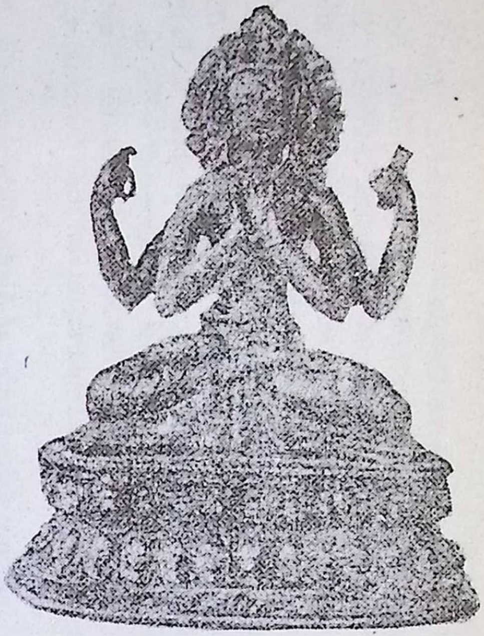

Fig. 11 Saṅgha

of the Bengal school could not be preserved in Nepal, although earlier specimens of really good art are not at all wanting in the Nepal school. The followers of Vajrayāna who went to Nepal in order to make sure of their existence converted a good many Newars of the land to Buddhism and carved out innumerable images of gods and goddesses in stone, metal or wood, so much so, that a student of iconography is overwhelmed at their wealth and variety. It is however curious to note that the origin of almost all the monasteries in Kathmandu, Bhatgaon, and Lalitapattan dates from the 13th century, which shows unmistakably that these monasteries were founded almost immediately after the Muhammadan conquest by the refugees fleeing from Eastern India.

The cumulative evidence of art, history, and literature leads one to believe that the pantheon of the Northern Buddhists was not widely known before the 7th century A.D. nor was the underlying philosophy, which may warrant the formation of a pantheon, well developed before that time, although the origin of it is definitely earlier. This may be explained by the fact that the Guhyasamāja which for the first time inculcated the doctrine of the five Dhyāni Buddhas and their families, was composed in secret and transmitted in an occult manner for about three hundred years. This is one of the many reasons why neither the Guhyasamāja Tantra nor the Dhyāni Buddhas nor the varied pantheon of Vajrayāna could be widely known. It is only in the Sādhana of Asaṅga as included in the Sādhanamālā that a definite reference to the five Dhyāni Buddhas and their families is to be met with, and for that reason it is not improbable to connect Asaṅga with the introduction of the very Guhyasamāja Tantra itself. The subsequent writers only got a glimpse of what filtered through the secret but very popular mystic organisations. After the 7th century secrecy was no longer necessary, as the principles of Vajrayāna were then fully established and widely spread through the teachings and mystic songs of the Siddhas and Mahāsiddhas. The beautiful images produced by the priests and artists made the teachings doubly attractive. Great men came forward to advocate the cause of Vajrayāna. Chairs for the study and teaching of Tantras were founded in the different and famous centres of learning such as Nālandā, Odantapuri, Vikramaśīla and Jagaddala. Eminent scholars like Śāntarakṣita worked as professors of Tantra in the world famous university of Nālandā.

CHAPTER I

DHYĀNI AND MORTAL BUDDHAS

The pantheon of the Northern Buddhists revolves round the theory of the five Dhyāni Buddhas. The Buddhists believe that the world is composed of five cosmic elements or Skandhas. The five Skandhas are Rūpa (form), Vedanā (sensation), Saṁjñā (name), Saṅskāra (conformation) and Vijñāna (consciousness). These elements are eternal cosmic forces and are without a beginning or an end. These cosmic forces are deified in Vajrayāna as the five Dhyāni Buddhas. In the course of time they were regarded as the five primordial gods responsible for this diversified creation, and thus Vajrayāna took a polytheistic form, although polytheism can hardly apply to a system which considers Śūnya as the One, Indivisible and Ultimate Reality. But so long as form could not be given to Śūnya as an anthropomorphic deity, the system of five Dhyāni Buddhas certainly had the flavour of polytheism. The priests and the Vajrayāna authors were conscious of this shortcoming, especially in view of the fact that all the six Hindu systems of philosophy tended to develop a highly monistic philosophy They tried at first to cure this defect by the theory of the Kulas (families), and Kuleśas (lord of families) of gods and men, and thus divided everything into five groups. For each group, a particular Dhyāni Buddha becomes the Kuleśa or the primordial lord, all other groups taking their origin from him. Another grand conception of the Vajrayāna Buddhism is the theory of the highest god Vajradhara, also called Ādibuddha, the primordial monotheistic god who is the embodiment of Śūnya to whom even the Dhyāni Buddhas owe their origin. The theory originated in the Nālandā monastery in about the 10th century.[1] Thereafter, a large number of images of Vajradhara must have been made in the different schools of art. The special Tantra dedicated to Ādibuddha is the Kālacakra Tantra which appears to be the original Tantra in which the doctrine of Ādibuddha was for the first time inculcated. The Kālacakra Tantra thus is a product of the 10th century. Vajradhara was particularly popular in Nepal and Tibet where numerous images of this primordial god are to be met with. Alexander Csoma de Koros places the introduction of this conception of Ādibuddha in Central India in the latter half of the 10th century. It originated at Nālandā according to him in the beginning of the 10th century, and no mention of the Ādibuddha cult is made by any writer prior to this time. Homage is paid to Ādibuddha in the shape of a flame of fire which the priests consider as eternal, self-born and self-existent. It is said in the Svayambhū Purāṇa that Ādibuddha first manifested himself in Nepal in the form of a flame of fire, and Mañjuśrī erected a temple over it in order to preserve the flame. This ancient temple is known as the Svayambhū Caitya.

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[1] The idea of an Ādibuddha originated in the Nālandā Monastery in the beginning of the 10th Century A.D. See JASB, Vol. II (1833) pp. 57 ff. Also *Vajradhara Vs. Vajrasattva* in JBORS, Vol. IX, pp. 114 ff.

The conception of Vajradhara presupposes Ādibuddha and, therefore, is later than the first half of the 10th century. Vajrasattva, being a regular development of the Bodhisattva Vajrapāṇi emanating from the Dhyāni Buddha Akṣobhya, is a little earlier, although the conception of Vajradhara and Vajrasattva are sometimes inextricably mixed up. In Vajrayāna, Ādibuddha is regarded as the highest deity of the Buddhist pantheon, the originator even of the five Dhyāni Buddhas. When represented in human form, he begets the name of Vajradhara and is conceived in two forms, single and Yab-yum. When single, he is bedecked in jewels, gaudy ornaments and dress, sits in the Vajraparyaṅka or the attitude of meditation with the two feet locked with soles of the feet turned upwards. He carries the Vajra in the right hand and the Ghaṇṭā (bell) in the left, the two hands being crossed against the chest in what is known as the Vajrahuṅkāra Mudra (Fig 12). The Vajra (thunderbolt) here is the symbol for the ultimate reality called Śūnya while the bell represents Prajñā or wisdom the sounds of which travel far and wide. Sometimes the symbols are shown on a lotus on either side, the Vajra being on the right and the Ghaṇṭā in the left (Fig 13). In Yab-yum, his form remains the same as when single except that here he is locked in close embrace by his Śakti or the female counterpart whose name according to Getty is Prajñāpāramitā. The Śakti is somewhat smaller in size, is richly dressed and bedecked in ornaments, carrying the Kartri (knife) and the Kapāla (skull cup) in the right and left hands respectively (Figs. 14, 15). In these figures the Kartri is the symbol for the destruction of ignorance, the Kapāla stands for oneness absolute, while the double form Yab-yum represents that the distinction between duality and non-duality is unreal, and the two mix themselves into one as salt mixes in water. The deity Vajradhara is an embodiment of the highest reality, Śūnya, while Prajñāpāramitā represents Karuṇā (compassion) and in close embrace they turn into one Śūnya in which Karuṇā merges, and the duality ceases. Vajradhara is widely represented in Tibet.[1]

Vajradhara is described in Buddhist Tāntric works and he has several forms. An important description in the Niṣpannayogāvalī is given below. This particular form of Vajradhara is three-faced and six-armed.

Vajradhara

Colour—Reddish White.	Faces—Three.
Arms—Six.	Pose—Tāṇḍava Dance.

Vajradhara is the principal deity in the Vajrasattva Maṇḍala in the Niṣpannayogāvalī. He is described thus :—

"Kūṭāgāragarbhe Vajradharaḥ...īṣadraktānu-viddhasitavarṇaḥ...trimukho nīla-raktasavyetaravaktraḥ...ṣaḍbhujo vajra-ghaṇṭāvirājitabhujābhyām āliṅgitasvābhaprajñā......savyakarābhyām kṛpāṇāṅkuśavarau vāmābhyām kapālapāśabhṛt.................ardhaparyaṅkena navanātyarasaistāṇḍavī." NSP. p. 8.

"In the innermost chamber of the Maṇḍala there is Vajradhara. His colour is reddish white. He is three-faced. The right face is blue and the left is red. He is six-armed. With the two principal hands carrying the Vajra and the Ghaṇṭā he embraces the Prajñā. The two other right hands show the excellent sword and the Aṅkuśa. In the two remaining left hands, he carries the Kapāla and the noose. He stands in the Ardhaparyaṅka and dances the Tāṇḍava dance exhibiting the nine dramatic sentiments".

Fig. 16 represents a three-faced and six-armed Vajradhara image without the Sakti in the Baroda Museum.

But Vajradhara was not universally accepted as the Ādibuddha or the first creative principle. When the theory of Ādibuddha was fully established the Buddhists seem to have ranged themselves into so many sects as it were, holding different views regarding specific forms which the Ādibuddha should take. Some considered one among the five Dhyāni Buddhas as the Ādibuddha, some acknowledged Vajrasattva as the Ādibuddha. Many others were content to regard the Bodhisattva such as Samantabhadra or Vajrapāṇi as the Ādibuddha. Thus the cult of Ādibuddha was widely distributed amongst the different schools, which gave rise to as many different sects amongst the Tāntric Buddhists.

Vajradhara or the Ādibuddha is supposed to be the originator of the five Dhyāni Buddhas, the progenitors of the five Kulas or families of Buddhist gods and goddesses. Next to Vajradhara the Dhyāni Buddhas or the Tathāgatas are important in Buddhist iconography and, therefore, requires treatment in detail. The Guhyasamāja Tantra (Tantra of Secret Communion) was the first to reveal their existence in a Saṅgīti (holy assembly) which is supposed to introduce new ideas into Buddhism.

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[1] Getty—GNB, p. 5.

In the Guhyasamāja [1] the Dhyāni Buddhas are given a Mantra, a colour, a Śakti, a direction, and a guardian of the gate. As these Dhyāni Buddhas are of primary importance in Buddhist iconography, it is necessary to deal with their origin in some detail here. The Guhyasamāja opens in a grandiloquent style with the description of a monster assembly of gods, Tathāgatas, Bodhisattvas, Śaktis, and various other divine beings. The Tathāgatas present in the Assembly requested the Lord Bodhicittavajra to define the Tathāgatamaṇḍala or the magic circle of the five Dhyāni Buddhas and in response to their request, the Lord sat in a special Samādhi (meditation) called the Jñānapradīpa (lamp of knowledge), and his whole form started resounding with the sacred sounds of VAJRADHṚK which is the mantra of the Dveṣa family. No sooner did the words come out, than the sounds transformed themselves into the concrete shape of Akṣobhya with the earth-touching signal (Mudrā).

Then the Lord sat in another meditation and soon became vibrant with the sacred sounds of JINAJIK, the principal mantra of the Moha family. The sounds condensed themselves into the concrete form of Vairocana with the Dharmacakra Mudrā and he was placed in his front in the East.

Next with a third Samādhi (meditation) the Lord became resonant with the word RATNDHṚK the principal mantra of the Cintāmaṇi family and soon became condensed in the human form of Ratnaketu with his favourite signal of Varada (gift bestowing) and was placed to the south of the Lord.

The Lord thereupon took a fourth Samādhi and became resonant with the sacred sound of ĀROLIK, which is the principal mantra of the Vajrarāga family. The vibrations soon grossened themselves in the human form of Amitābha with the signal of Dhyāna (meditation) and he was placed behind the Lord in the west.

Next, the Lord assumed another Samādhi and soon became resonant with the sacred sound of PRAJNADHṚK, the principal Mantra of the Samaya family. The vibrations after condensation gradually assumed the shape of Amoghasiddhi with his characteristic symbol of Abhaya (assurance), and he was placed by the Lord in the north.

Then the Lord sat in a series of special Samādhis, five in number, and became resonant with five different mantras. The vibrations in like manner were condensed in the form of five goddesses as female counterparts of the five Tathāgatas already named and were placed in their appropriate positions.

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[1] Guhyasamāja chapter 1 is entirely devoted to the formation of the Dhyāni Buddha maṇḍala.

Thus, the Lord in the first Samādhi became resonant with the sound DVEṢARATI which transformed itself into the form of his own queen and was placed on his own seat.

Next, he became resonant with the sound MOHARATI which took the shape of a goddess and was placed in the eastern direction as the queen of Vairocana.

Thereafter he became vibrant with the sound IRṢYĀRATI which took the shape of a goddess and was placed in the southern direction as the queen of Ratnasambhava.

Next in another Samādhi the Lord became vibrant with the sound RĀGARATI which soon took the concrete shape of a goddess and was placed in the western direction as the queen of Amitābha.

Then in a further meditation the Lord became resonant with the sound VAJRARATI which took the concrete shape of a goddess and was placed in the northern direction as the queen of Amoghasiddhi.

When all the Tathāgatas were associated with their female counterparts the Lord sat in four more meditations and through these created four guardians of gates for the four cardinal directions.

First, he sat in the Mahāvairocanavajra Samādhi and became resonant with the sound YAMĀNTAKṚT. These sound vibrations soon assumed the concrete shape of a violent deity, fearful to the Tathāgatas, and he was placed at the eastern gate.

Next, he became vibrant with the sound PRAJNĀNTAKṚT. The sound vibrations soon assumed the form of a violent deity, fearful to the Vajra process, and he was placed at the southern gate.

In a third Samādhi the Lord became vibrant with the sound PADMĀNTAKṚT which soon took the form of a violent deity representing the speech of the Tathāgatas and was placed at the western gate.

Finally, the Lord sat in another Samādhi called the Kāyavākcittavajra of the Tathāgatas, and became vibrant with the sound VIGHNĀNTAKṚT which soon took the shape of a violent deity representing the body, speech and the mind of the Tathāgatas, and was placed at the northern gate.

The above account as recorded in the Guhyasamāja Tantra marks the beginning of the theory of the five Dhyāni Buddhas, their counterparts, their mantras and the guardian of the gates. The five Dhyāni Buddhas are the corner stones of Buddhist Iconography on which the whole edifice of the Buddhist pantheon is erected. The five Dhyāni Buddhas are the progenitors of the five Kulas or families of deities, and the community worshipping them were known as the Kaulas, and the process of worship was called Kulācāra or family conduct. These Dhyāni Buddhas further split themselves up in the form of Bodhisattva and their female principals who are responsible for creating everything found in existence. The forms of deities are nothing but the gross forms of the different sounds, and thus the connection of the mantra with the deity is established.

The five Dhyāni Buddhas who are the embodiments of the five Skandhas or primordial elements are the progenitors of the five families of deities constituting the whole of the Buddhist pantheon. The emanated deities of these Dhyāni Buddhas, as a rule, hold the miniature figure of the parental Dhyāni Buddha on their heads and are usually of the same colour as that of the Dhyāni Buddha and are placed in the same direction as is assigned to their sires. This very plan is followed most scrupulously in almost all the Maṇḍalas or magic circles as described in the remarkable work, Niṣpannayogāvalī of Mahāpaṇḍita Abhayākara Gupta.

The names, colours and the symbols of the five Dhyāni Buddhas are stated briefly in the following verse occurring in the Sādhanamālā :

> Jino Vairocano khyāto Ratnasambhava eva ca
> Amitābhāmoghasiddhirakṣobhyaśca prakīrtitaḥ
> Varṇā amīṣām sitaḥ pīto rakto haritamecakau
> Bodhyaṅgī Varado Dhyānam Mudrā Abhaya-Bhūspṛśau.
> Sādhanamālā, p. 568-9

"The Jinas (victorious ones) are Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Akṣobhya. Their colours are white, yellow, red, green and blue, and they exhibit the Bodhyaṅgī (teaching), Varada (boon), Dhyāna (meditation), Abhaya (protection), and Bhuṣparśa (earth-touching) attitudes of hands respectively."

The Dhyāni Buddhas are a peculiar kind of Buddhas who are not required to pass through the stage of a Bodhisatta. They were never anything less than a Buddha. They are always engaged in peaceful meditation, and they voluntarily abstain themselves from the act of creation. To create is the work of their emanations, the Divine Bodhisattvas. As has been said already, the Dhyāni Buddhas are five in number to which a sixth Vajrasattva is sometimes added. The Guhyasamāja Tantra makes it clear that all the five Dhyāni Buddhas along with their female counterparts and the guardians of gates were known in circa 300 A.D. the time of the introduction of this new Tantra. That the five Dhyāni Buddhas might have owed their origin to the theory of the eternity of the five senses, seems to be borne out by a passage in the Cittavisuddhiprakaraṇa [1] of the Tantric Āryadeva.

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[1] JASB, 1898. p. 178.

But it may also be possible that the five Mudrās which Buddha Śākyasiṁha made sacred by using on memorable occasions and which were constantly depicted in the Buddhistic figures of the different schools of art, gave rise to the five Dhyāni Buddhas (Figs 17, 18). Advayavajra who flourished in the 11th century, has written in one of his short works that the five Dhyāni Buddhas took their origin from the theory of the eternity of the five Skandhas (elements), that is to say, that the Dhyāni Buddhas represented the five primordial cosmic forces which are responsible for creation. Vajrasattva, the sixth Dhyāni Buddha, who is generally regarded as the priest of the five Dhyāni Buddhas and is usually represented with the priestly symbols, the Vajra and the Ghaṇṭā, is an embodiment of the five Skandhas collectively, and undoubtedly a later addition to the pantheon of the Northern Buddhists.

The Dhyāni Buddhas are always represented as seated on a full blown lotus, and in the meditative pose with legs crossed, the right foot crossing over and in front of the left, with the soles of both feet turned upwards. The hand that rests on the lap is sometimes empty, but in most cases holds the bowl. The head is bare, the thick clustering curls radiate effulgence like a flame of fire. The eyes are half-closed in meditation showing the mind completely drawn inwards in perfect introspection. The dress consists of an undergarment reaching from the chest to the knee, and secured by a scarf. The body is loosely covered by the habit of a monk, leaving only the right arm bare.

The Dhyāni Buddhas are generally represented on the four sides of a Stūpa which is the symbol of the Buddhist universe, facing the four cardinal points. Vairocana is the deity of the inner shrine and is, therefore, generally unrepresented. But exceptions to this rule are by no means rare. He is occasionally assigned a place between Ratnasambhava in the south and Akṣobhya in the East. Independent shrines are also dedicated to each of the Buddhas.

The five Dhyāni Buddhas are each given a special recognition symbol and a colour. The symbols are extremely important for the purpose of iconographical studies, because the female counterparts and the offsprings of the Dhyāni Buddhas invariably display these symbols in order to show their origin. Thus Amitābha is given the Lotus as the recognition symbol. His Śakti Pāṇḍarā and his Bodhisatta Padmapāṇi must exhibit the Lotus symbol in order to show that they are the emanations of Amitābha. Similarly, all the other Dhyāni Buddhas also have their own symbols and the name of the family is generally fixed from these symbols ; for instance, Amitābha is the progenitor of the Lotus family, Akṣobhya is the leader of the Vajra family, Ratnasambhava is the embodiment of the Jewel family, and so forth.

The Advayavajrasaṅgraha gave special epithets to the Dhyāni Buddhas to indicate their families, although these special epithets are not known from any other source. According to this authority, Amitābha is Padmakulī, Akṣobhya is Vajrakulī, Vairocana is Tathāgatakulī, Ratnasambhava is Ratnakulī and Amoghasiddhi is Karmakulī. The Kula in the case of Vajrasattva is not given for the simple reason that he has neither family nor a special element.

Next to symbols, the colour of the Dhyāni Buddhas is important. Each Dhyāni Buddha has a special colour and this colour is required to be shown by all originating from each. Sometimes in classifying Buddhist deities there is no other sure indication of the parental Dhyāni Buddha except the colour. On the ground of colour alone, and in the absence of positive mention of the parental Dhyāni Buddhas, several deities have been classified in this book in this manner.

A detailed description of the Dhyāni Buddhas along with their female counterparts and their offsprings, the Bodhisattvas, now follows with relevant information regarding their forms and their statues and paintings. Descriptive quotations from Tāntric works have been incorporated to indicate the source of information wherever possible.

1. AMITĀBHA

Colour—Red	Vehicle—Peacock
Mudrā—Samādhi	Symbol—Lotus

By far the most ancient among the Dhyāni Buddhas is Amitābha who is said to reside in the Sukhāvatī heaven in peaceful meditation. He presides over the current Kalpa (cycle) which is Bhadrakalpa. As a Dhyāni Buddha he does not create. It is his Bodhisattva Padmapāṇi, also known as Avalokiteśvara, who is responsible for creation. The form of Amitābha is described in the Pañcākāra section of the Advayavajrasaṁgraha thus :

"Paścimadale Ravimaṇḍalopari rakta-Hrīḥkārasambhūto raktavarṇo Amitābhaḥ padmacihnaḥ samādhimudrādharaḥ saṃjñāskandhasvabhāvo rāgaśarīraḥ śukrātmakaḥ padmakulī pratyavekṣaṇājñānalakṣaṇo grīṣmarturūpaḥā mlarasaśarīraḥ ṭavargātmā pradoṣavān". ADV. p. 41.

"On the western petal on the disc of the sun there is Amitābha of red colour originating from the red syllable Hrīḥ. He has a lotus as his sign and he exhibits the Samādhi Mudrā in his two hands. He is of the nature of the cosmic element of Saṁjñā (name), is an embodiment of attachment and belongs to the Lotus family. He stands for the vital fluid, and is endowed with the Pratyavekṣaṇā (looking after) knowledge. He represents the summer season and the acid taste. He presides over the group of letters beginning with Ṭa (cerebrals) and rules over the evening twilight".

When represented on the Stūpa, he always faces the West and the Nepalese Buddhists regard him as the fourth Dhyāni Buddha. His two hands with palm open lie on his lap, one upon the other forming the Dhyāna or the meditative mudrā. His colour is red and his Vāhana is a pair of peacocks. His recognition symbol is the Lotus.

Images, sculptures, paintings and drawings of this description are found in all Buddhist countries including India, Tibet and China. One miniature painting of the Dhyāni Buddha is reproduced in Fig. 19. Besides the two-armed form various other forms are known of this and other Dhyāni Buddhas. It may be remembered here that all the five miniatures reproduced here belong to the collection of Dr. Evans-Wentz.

Amitābha images are found in abundance in Tibet[1] and in China.[2]

PĀṆḌARĀ

Colour—Red Symbol—Lotus

Pāṇḍarā is also called Pāṇḍaravāsinī. According to a Dhyāna in the Advayavajrasaṅgraha she belongs to the Lotus family which is also the family of the Dhyāni Buddha Amitābha. Pāṇḍarā thus is the spiritual consort of Amitābha. Her form and nature are described as under :—

"Vāyavyāṁ candramaṇḍalopari Pāṁkārabījasambhūtā Pāṇḍaravāsinī raktā raktavarṇā padmacihnā tejodhātusvarupā padmakulā rāgaraktā." ADV. p. 43.

"In the Vāyu (north-west) corner on the orb of the moon there is Pāṇḍaravāsinī originating from the (red) germ syllable Pāṁ. She is red in colour and has the Padma (lotus) as her recognition symbol. She is the embodiment of the element of Fire. She belongs to the Lotus family and is full of attachment."

Images and paintings of this goddess are rare. She is however known in Nepal in paintings, and some of her statuettes are found in China. Fig. 20 illustrates a Nepalese drawing of the goddess.

Pāṇḍarā is represented in Tibet[3] and China[4]. The illustrations of drawings of all the five Buddhaśaktis, Pāṇḍarā and

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1. Gordon : ITL p. 27. Getty—GNB. pp. 38, 39.
2. Clark : TLP, II, pp. 32, 57, 142.
3. Getty : GNB. p. 139.
4. Clark : TLP, II, under the name of Pāṇḍaravāsinī, pp. 61, 106, 152, 164.

others are reproduced from Wright's *History of Nepal*, Plate VI. These drawings are made by Nepalese painters.

PADMAPĀṆI

Colour—Red Symbol—Lotus

Padmapāṇi is the Bodhisattva attached to the Padma (lotus) family which is presided over by the Dhyāni Buddha Amitābha whose spiritual consort is Pāṇḍarā or Pāṇḍaravāsinī. The Lotus is the symbol of this family and the colour assigned to this family is red. The Bodhisattva Padmapāṇi begets the red colour and a full-blown lotus as his symbol. Padmapāṇi is fairly well represented in the Buddhist countries of the North including Tibet[1] and China. One of his images is illustrated in Fig. 21[2].

2. AKṢOBHYA

Colour—Blue Mudrā—Bhūsparśa
Vehicle—Elephant Symbol—Vajra

Next in importance and antiquity is the Dhyāni Buddha Akṣobhya who is mentioned as a Tathāgata in the smaller recension of the Amitāyus Sūtra which was translated into Chinese between A.D. 384 and 417. Akṣobhya is regarded as the Second Dhyāni Buddha by the Nepalese Buddhists. His description appears almost everywhere in Tāntric literature. The Pañcākāra section of the Advayavajrasaṅgraha perhaps gives the best description thus :

"Sūryamaṇḍalastha-nīla-Hūṁkāraniṣpanno dvibhuja ekamukho Bhūsparśamudrādharo vajraparyaṅkī.........Vijñānaskandhasvabhāvaḥ.........vajrakulī.........śiśiramadhyāhnakaṭuśruti-ākāśaśabda-cavargo Akṣobhyaviśuddhaḥ". ADV. p. 40-41.

Akṣobhya originates from the blue syllable Hūṁ which is placed on the orb of the sun. He is two-armed and one-faced, exhibits the Bhūsparśa (earth-touching) mudrā and sits in the Vajraparyaṅka (adamantine seat) pose. He represents the primordial cosmic element of Vijñāna (consciousness). He is the embodiment of the Vajra family and represents the winter season, noon-time, pungent taste, faculty of hearing, the element of Ether and Sound and the Ca (palatal) group of letters"

Images, sculptures, statuettes and paintings of Akṣobhya of this description are to be met with everywhere in Buddhist countries especially of the North. When represented in the Stūpa he always faces the East. His left hand rests on the lap while the right rests on the right knee with the tips of the fingers touching the ground with palm drawn inwardly. His Vāhana is a pair of elephants and his recognition symbol is the Vajra or the thunderbolt.

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[1] Getty : GNB. pp. 61. 62.

[2] This and other illustrations of the five Dhyāni Bodhisattvas are in full-size bronzes. All these are to be found in the U Vahal in Nepal.

Various other forms of Akṣobhya are found in Tāntric works, some four-armed, some six-armed, some standing and some sitting, some single and some in Yab-yum. Some two-armed specimens are reproduced here (Figs. 22, 23).

He is popular in Tibet[1] and China[2].

(ii)

Colour—Blue Arms—Eight

Akṣobhya is the principal deity in the Akṣobhya Maṇḍala according to Piṇḍīkrama in the Niṣpannayogāvalī. He is described thus :

"Akṣobhyaḥ kṛṣṇo raudraḥ sitaraktasavyetaramukhaḥ savyakaraiḥ kulacakrapadmāni vāmair-ghaṇṭā-Cintāmaṇi-khaḍgān vibhrāṇaḥ svābhaŚparśavajrāliṅgitaḥ". NSP. p. 5.

"Akṣobhya is blue in colour and is angry-looking. The colour of his right face is white and that of the left is red. He holds in his right hands the Vajra (family symbol), the discus and the lotus. In the three left hands he carries the bell, the Cintāmaṇi jewel and the sword. With the two principal hands he embraces the Prajñā Sparśavajrā by name".

MĀMAKI

Colour—Blue Symbol—Vajra

According to a Dhyāna in the Advayavajrasaṅgraha, Māmakī belongs to the Vajra family and thus she is the spiritual consort of the Dhyāni Buddha Akṣobhya, the embodiment of the Vajrakula. The description is given below :

"Nairṛtyāṁ candramaṇḍalopari kṛṣṇa-Māṁ-kārabījasambhūtā Māmakī kṛṣṇavarṇā kṛṣṇavajracihnā abdhātusvabhāvā Vajrakulā dveṣaraktā". ADV. p. 43

"On the orb of the moon in the Nairṛta (south-west) corner there is Māmakī originating from the blue germ syllable Māṁ. She is blue in colour and has the blue Vajra as her recognition symbol. She is the embodiment of the element of Water and she belongs to the Vajra family. She is full of enmity".

Māmakī is very rarely represented. There are Nepalese drawings of this goddess, of which one specimen is reproduced here (Fig. 24). She is known in Tibet and China.

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[1] Gordon : ITL, p. 104 ; Getty : GNB. pp. 36, 37.

[2] Clark : TLP, II, pp. 126, 129, 138, 244.

VAJRAPĀṆI

Colour—Blue Symbol—-Vajra

The Bodhisattva Vajrapāṇi with the Vajra symbol is the spiritual son of the Dhyāni Buddha Akṣobhya who is the progenitor of the Vajra family. His spiritual mother is Māmakī. Vajrapāṇi, when represented, either stands or sits and carries usually a lotus on which is placed the family symbol of Vajra. Sometimes he holds the Vajra against the chest in one of his hands. Some images of his are illustrated here (Figs. 25, 26, 27).

He is known and widely represented in Tibet[1] and China[2].

3. VAIROCANA

Colour—White Mudrā—Dharmacakra
Vāhana—Dragon Symbol—Discus

Vairocana is mentioned along with the other Dhyāni Buddhas in the Guhysamāja which is dated circa 300 A.D. He is regarded as the oldest and the first Dhyāni Buddha by the Nepalese Buddhists and his place is in the sanctum of the Stūpa where he is the master of the whole temple and its contents. Naturally, therefore, he cannot be represented outside the Stūpa, but exception to this rule is frequently met with in the important stūpas of Nepal where he is assigned a place between Akṣobhya in the East and Ratnasambhava in the South. His form is frequently described in Tāntric works, but the description occurring in the Pañcākāra section of the Advayavajrasaṅgraha is full. It is given below :

"Pūrvadale candramaṇḍalopari Oṁkārajaḥ Śuklavarṇa-Vairocanaḥ śuklacakracihnaḥ Bodhyaṅgī-mudrādharaḥ rūpaskandhasvabhāvaḥ mohasvarūpo viṭaviśuddhaḥ tathāgatakulī ādarśatvena pratiṣṭhitaḥ Hemantartuviśuddhaḥ madhurarasaśarīraḥ Kavargavyāpī prabhātasandhyātmakāyasvabhāvaḥ". ADV. p. 41.

"Vairocana originates from the white syllable Oṁ placed on the orb of the moon on the eastern petal of the lotus and is white in colour. His recognition symbol is the white Discus. He exhibits the Bodhyaṅgī mudrā and represents the cosmic element of Rūpa (Form). He is of the nature of Moha (delusion) and is without bad companions, he is the embodiment of the Tathāgata family, and is established as an embodiment of Ādarśa (ideal) knowledge. He represents the Hemanta season, the sweet taste, the Ka (guttural) group of letters, and the mornings and evenings of the day".

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[1] Getty : GNB. p. 51.

[2] Clark : TLP. II, pp. 8, 11, 56, 197, 201.

When represented, Vairocana is white in colour, and his two hands are held against the chest with the tips of the thumb and forefinger of each hand united. His Vāhana is a pair of Dragons or gryphons and his recognition symbol is shown to be the Cakra or the Disc.

Instead of two, he may have many arms, and such descriptions are also met with in the Niṣpannayogāvalī. Some of his two-armed images are reproduced here (Figs. 28, 29). His images are found in Tibet[1] and China[2] .

(ii)

Colour—White Faces—Four

Arms—Eight

When Vairocana is four-faced and eight-armed he is called Vajradhātu and in this form he is described in the Vajradhātu Maṇḍala of the Niṣpannayogāvalī with the following words :

"Vairocano vajraparyaṅkena niṣannaḥ śubhraḥ sita-pīta-rakta-harita-caturvaktro aṣṭabhujaḥ savyavāmābhyāṃ dhṛtasavajrabodhyaṅgī-mudro' parābhyāṁ dhṛtadhyānamudro dakṣiṇābhyām akṣamālāśara-dharo vāmābhyāṁ cakracāpabhṛt". NSP. p. 44.

"Vairocana is seated in Vajraparyaṅka and is white in colour. His four faces show white, yellow, red and green colours. He is eight-armed. With the two principal hands holding the Vajra he exhibits the Bodhyaṅgī or the Dharmacakra mudrā. With the second pair of hands he shows the Dhyāna mudrā. The two remaining right hands hold the rosary and the arrow, and with the two remaining left he carries the discus and the bow".

Vajradhātu Buddha is mentioned in the Chinese collection[1]. The Chinese figure corresponds with the description given here and is illustrated in Fig. 30.

LOCANĀ

Colour—White Arms—Two

Symbol—Discus

The Dhyāni Buddhas are all associated with their Sakti or female counterpart and an offspring or Bodhisattva. They fall into a separate group of five, or six, if Vajrasattva is added. Locanā belongs to the Tathāgata family to which the Dhyāni Buddha Vairocana also belongs. Thus Locanā is the Śakti or the female counterpart of the Dhyāni Buddha Vairocana. A short Dhyāna in the Advayavajrasaṅgraha describes her form thus :

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1. Gordon : ITL, p. 51 ; Getty : GNB, p. 34.
2. Clark : TLP. II, pp. 12, 57. 3. Clark : TLP. Vol. II, p. 115.

"Āgneyakoṇadale candramaṇḍalopari śukla-Loṁ-kārajā śuklavarṇā Locanā cakra-cihnā pṛthvīdhātusvarūpā Tathāgatakulodbhavā mohar aktā".

ADV. p. 42.

"On the disc of the moon on the petal in the Agni corner (south-east) there is Locanā originating from the white germ syllable Loṁ. She is white in colour, bears the recognition symbol of the discus, and is the embodiment of the cosmic element of Earth. She belongs to the Tathāgata family and is steeped in delusion".

Paintings and sculptures of this goddess are rare. A Nepalese drawing of the goddess is reproduced here in Fig. 31. Locanā is represented in Tibet.[1]

SAMANTABHADRA

Colour—White Symbol—Cakra

The Dhyāni Buddhas are the progenitors of the different families and they have each a spiritual consort and spiritual son. These spiritual sons are called the Bodhisattvas. The Bodhisattvas bear the same colour, and the same recognition symbol whether they sit or stand. The Bodhisattva with the Cakra symbol is Samantabhadra and is thus affiliated to the Dhyāni Buddha Vairocana with the Cakra symbol. He belongs to the Tathāgata Kula. When represented, he either stands erect or sits in different sitting attitudes, such as Dhyāna, Lalita or Bhadra poses on a full-blown lotus. He usually holds the stem of a lotus on which the family symbol, the Cakra, is shown.

Samantabhadra is known in Tibet[2] and China[3] and is frequently represented in the Buddhist countries of the North. One of his images is illustrated here in Fig. 32.

4. AMOGHASIDDHI

Colour—Green Mudrā—Abhaya
Vāhana—Garuḍa Symbol—Viśvavajra

The Nepalese Buddhists consider him to be the Fifth Dhyāni Buddha in order. His left hand lies open on the lap and the right exhibits the Abhaya (protection) mudrā. His form is described in many places in Tāntric works but the one appearing in the Advayavajrasaṅgraha appears to be the best and is quoted below:

"Uttaradale sūryamaṇḍalopari śyāma-Khaṁ-kārajaḥ śyāmavarṇo-'moghasiddhiḥ viśva-vajracihnābhayamudrādharaḥ Saṁskāraskandha-

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1. Getty; GNB, p. 139.
2. Getty; GNB. p. 47.
3. Clark; TLP, II, pp. 8, 9, 52, 133.

svabhāvo Varṣārturūpaḥ [Karmakulī] piśitāp(ś?)aḥtiktarasātmakaḥ pavargaviśuddhaḥ ardharātrasvabhāvaḥ." ADV. p. 41-42.

"Amoghasiddhi originates from the green syllable Khaṁ placed on the orb of the sun on the northern petal of the lotus, and is of green colour. His recognition symbol is the Viśvavajra or the double thunderbolt. He exhibits the Abhaya (protection) mudrā and represents the cosmic element of Saṁskāra (conformation). He is the embodiment of the rainy season and is a demon by nature; [he belongs to the Karma family] and he represents the bitter taste, the Pa (labial) group of letters and the middle part of the night."

When represented, his colour is green and he always faces the North. His Vāhana is a pair of Garuḍas and his recognition symbol is the Viśvavajra or the double conventional thunderbolt. Sometimes a serpent with seven hoods forms the background and an umbrella. In front of his shrine, therefore, is found a small square pit which is meant for the snake.

Statues and paintings of this Dhyāni Buddha are found in large numbers in all Buddhist countries especially of the North. Some of them are reproduced here (Figs. 33, 34). He is popular in Tibet[1] and China[2].

TĀRĀ

Colour—Green Symbol—Utpala

Tārā also called Tāriṇī according to a Dhyāna found in the Pañcākāra section of the Advayavajrasaṅgraha belongs to the Karma family to which evidently the Dhyāni Buddha Amoghasiddhi is also associated. The green colour of Tārā also suggests that she is the spiritual consort of Amoghasiddhi of green colour. Her form and nature are given in the following passage :

"Aiśānyāṁ candramaṇḍalopari kanakaśyāma-Tāṁ kārapariṇatā Tāriṇī śyāmavarṇā syāmanīlotpalacihnā vāyudhātusvarūpā Karmakulā īrṣyāraktā." ADV. p. 43.

"In the Iśāna (north-east) corner on the orb of the moon there is Tāriṇī originating from the germ syllable Tāṁ of golden green colour. Her recognition symbol is a green night lotus. She is the embodiment of the element of Air. She belongs to the Karma family and is full of jealousy."

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[1] Gordon : ITL, p. 27, Getty : GNB. p. 42.

[2] Clark : TLP, II, pp. 32, 56, 115, 126, 128, 138, 144.

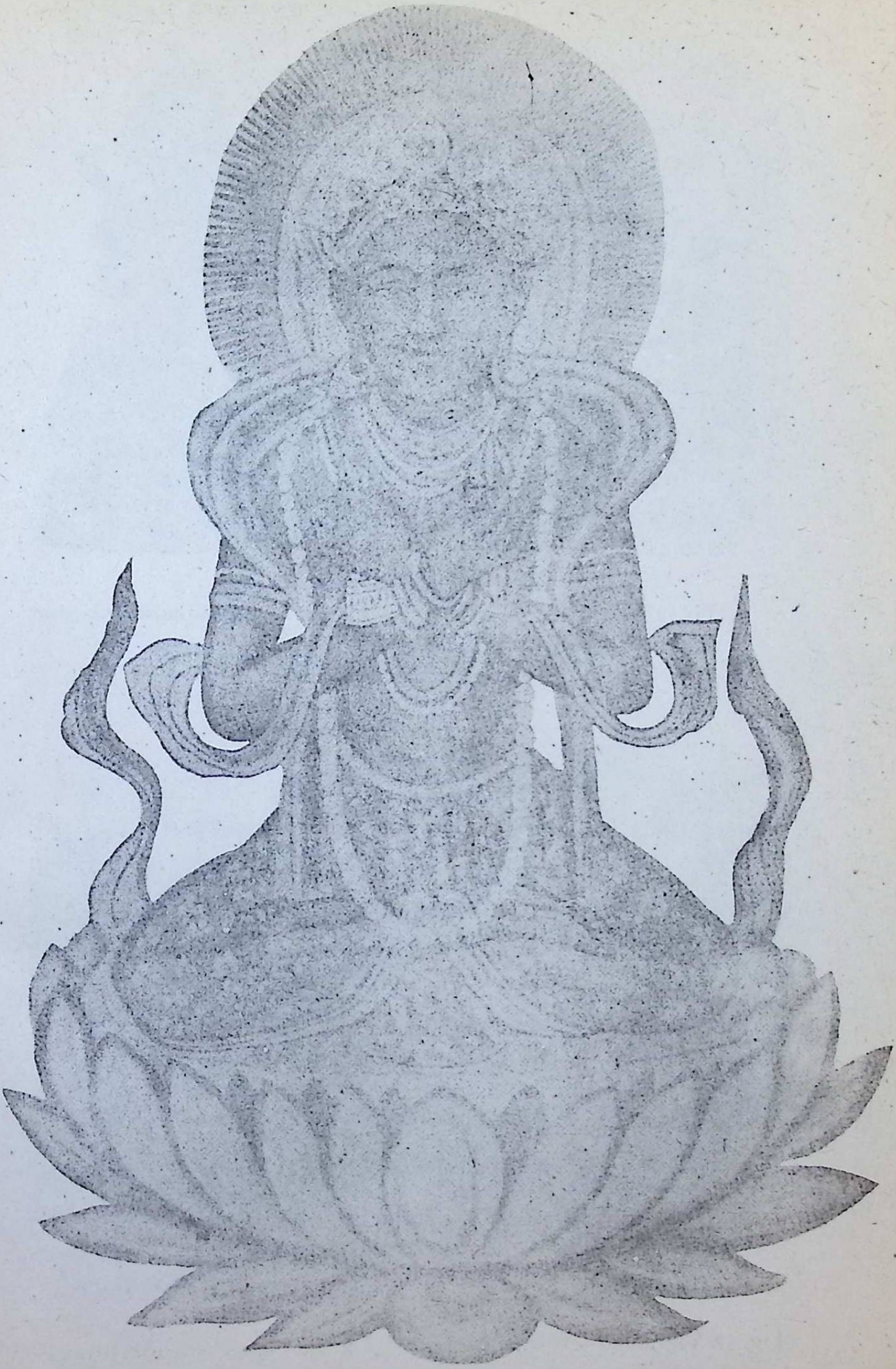

Fig. 12 ADI-BUDDHA. VAJRADHARA

(From a Nepalese Painting)

Fig. 13 Vajradhara
(*Baroda Museum*)

Fig. 14 Vajradhara Yab-yum
(*Nepal*)

Fig. 15 Vajradhara Yab-yum
(*Side View*)

Fig. 16 Vajradhara (Six-armed)
(*Baroda Museum*)

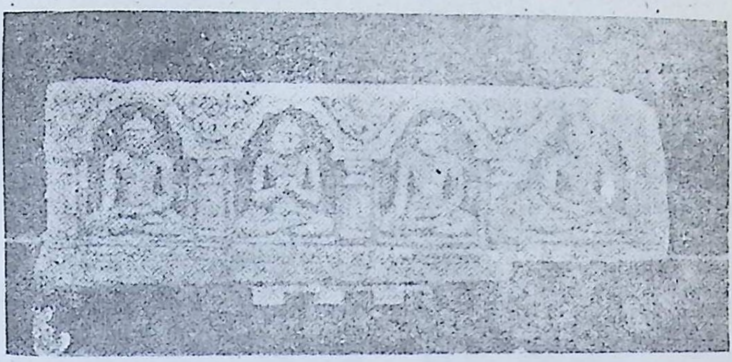

Fig. 17 Buddha in different Mudrās (*Nalanda*)

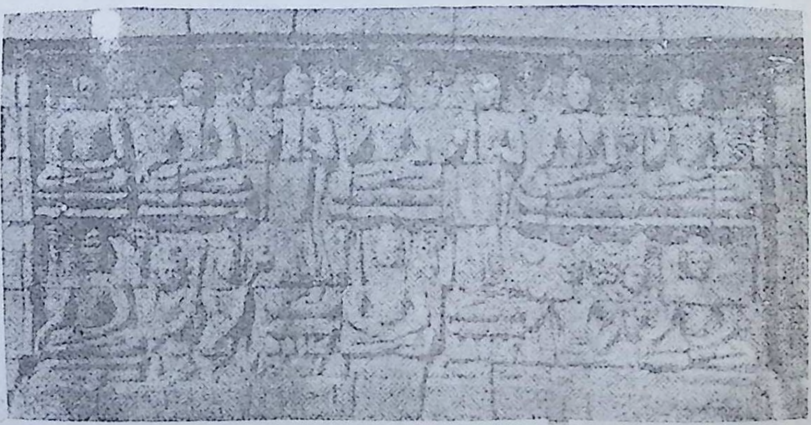

Fig. 18 Buddha in different Mudrās (*Java*)

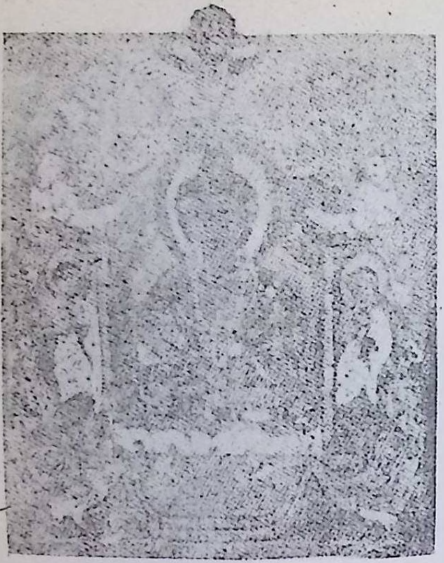

Fig. 19 Amitābha

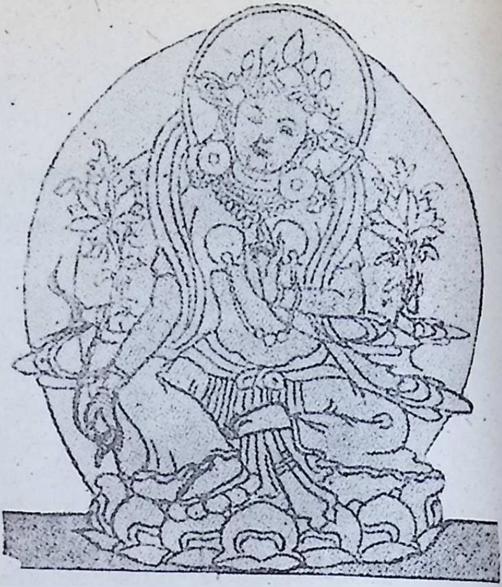

Fig. 20 Pāṇdarā

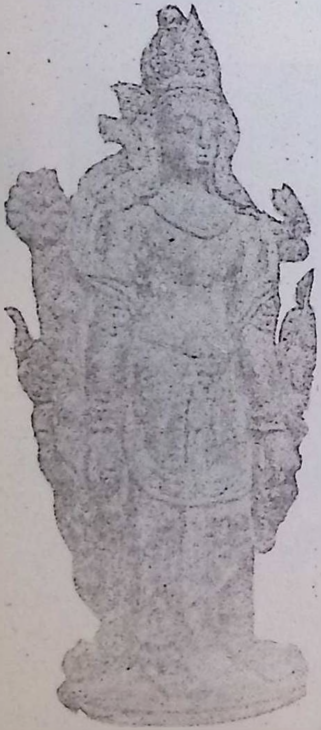

Fig. 21 Padmapāṇi (*Nepal*)

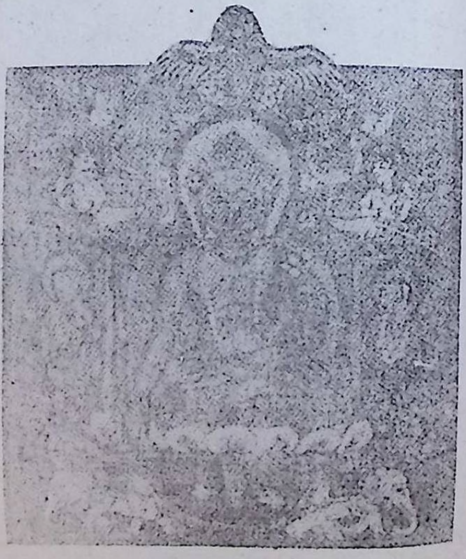

Fig. 22 Akṣobhya

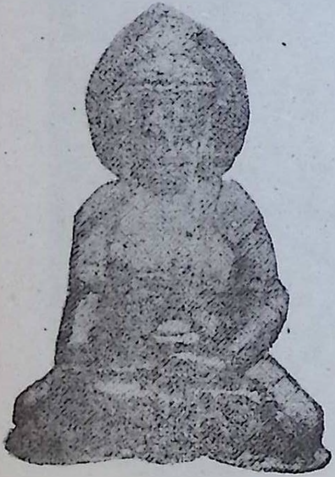

Fig. 23 Akṣobhya
(*Nepal*)

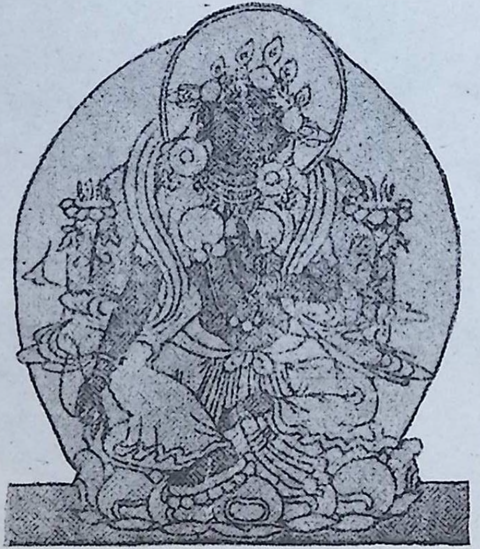

Fig. 24 Māmakī

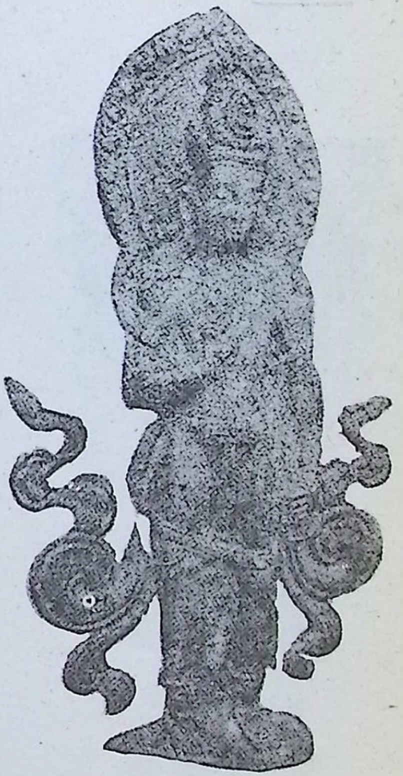

Fig. 25 Vajrapāṇi
(*Nepal*)

Fig. 26 Vajrapāni
(*Indian Museum*)

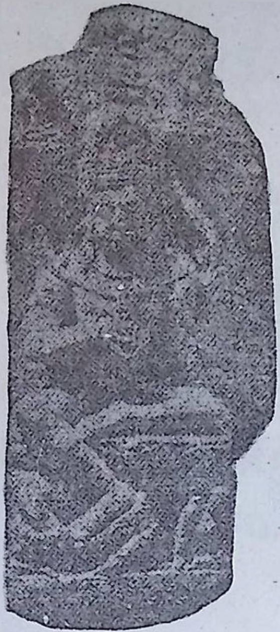

Fig. 27 Vajrapāni
(*Nalanda*)

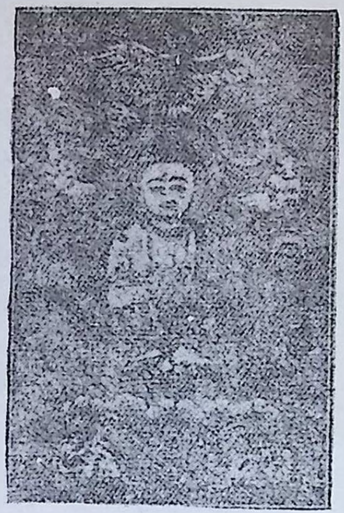

Fig. 28 Vairocana

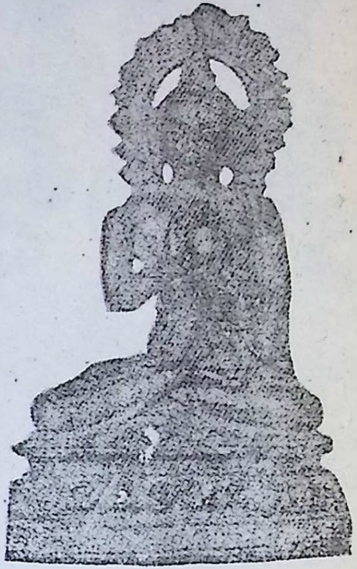

Fig. 29 Vairocana
(*Nepal*)

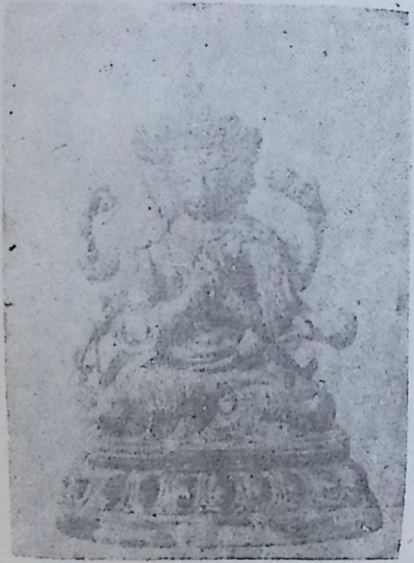

Fig: 30 Vairocana-Vajradhatu
(*Peiping*)

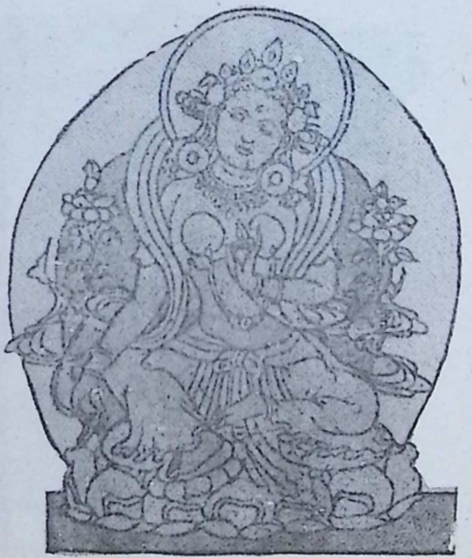

Fig. 31 Locanā

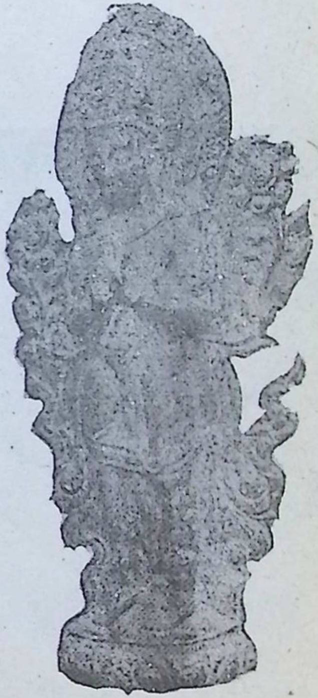

Fig. 32 Samaṅtabhadra
(*Nepal*)

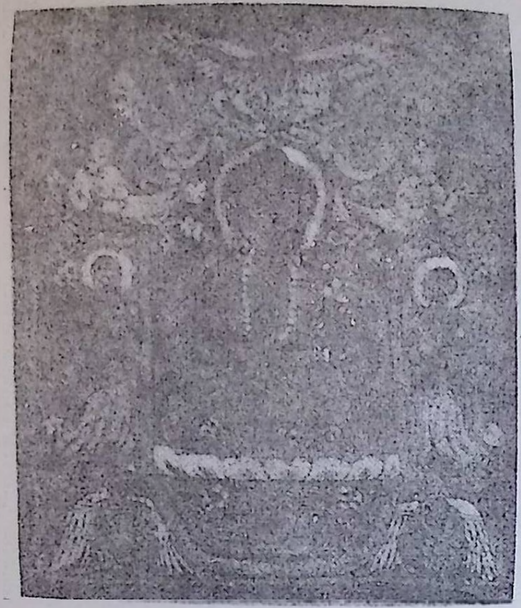

Fig. 33 Amoghasiddhi

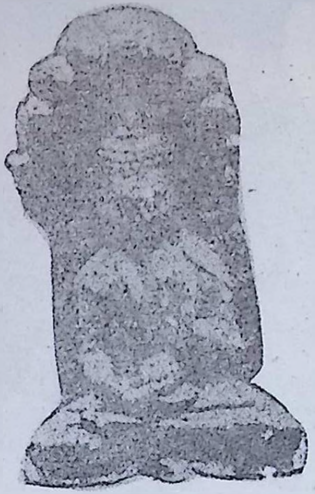

Fig. 34 Amoghasiddhi
(*Nepal*)

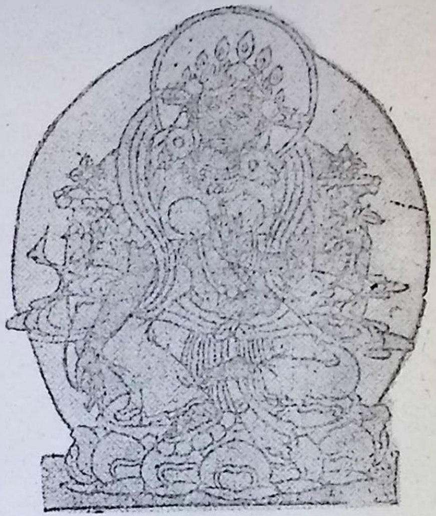

Fig. 35 Tārā

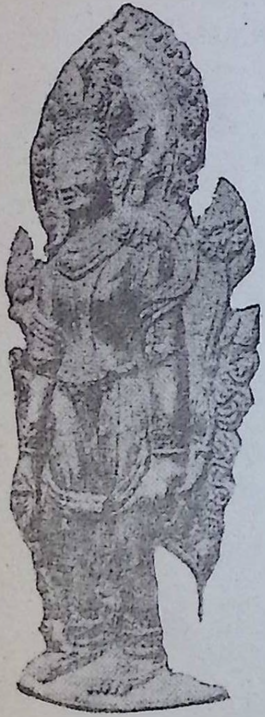

Fig. 36 Viśvapāni

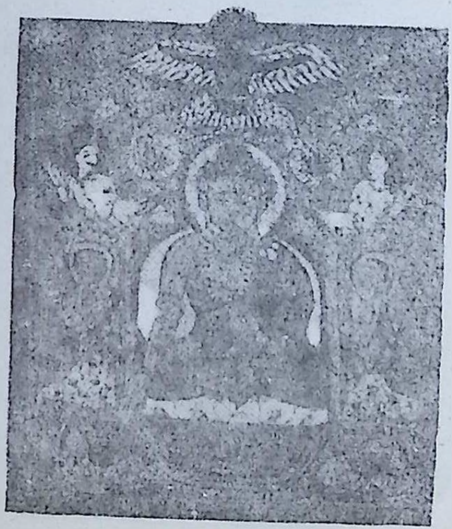

Fig. 37 Ratnasambhava

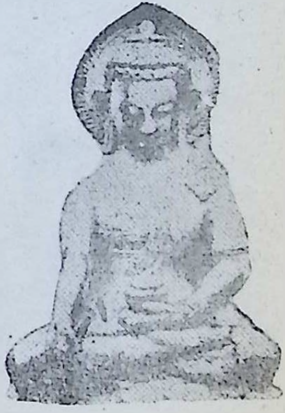

Fig. 38 Ratnasambhava
(*Nepal*)

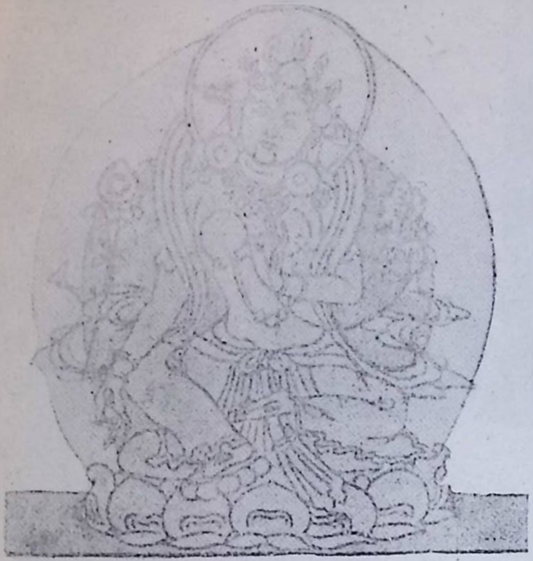

Fig. 39 Vajradhātvīsvari

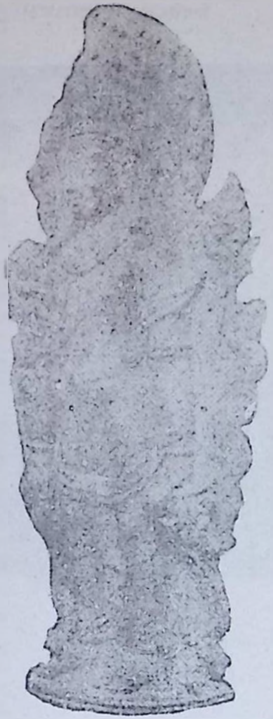

Fig. 40 Ratnapāni
(*Nepal*)

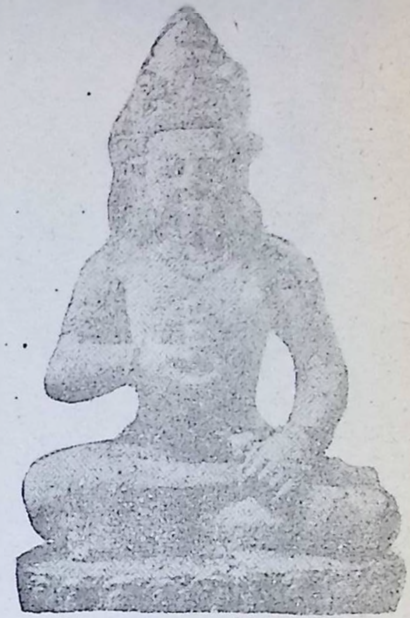

Fig. 41 Vajrasattva
(*Nepal*)

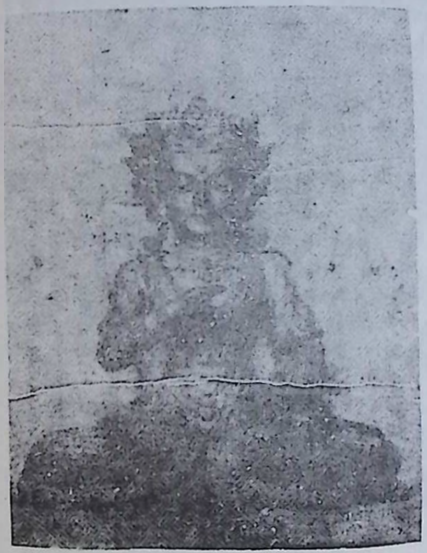

Fig. 42 Vajrasattva
(*Baroda Museum*)

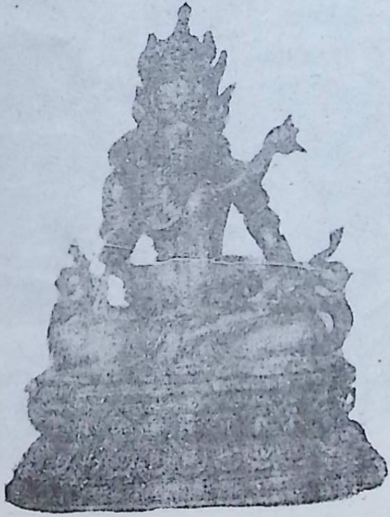

Fig. 43 Vajrasattva Yab-yum
(*Nepal*)

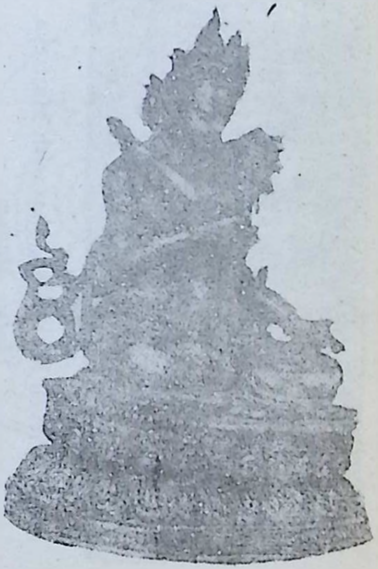

Fig. 44 Vajrasattva Yab-yum
(*Side View*)

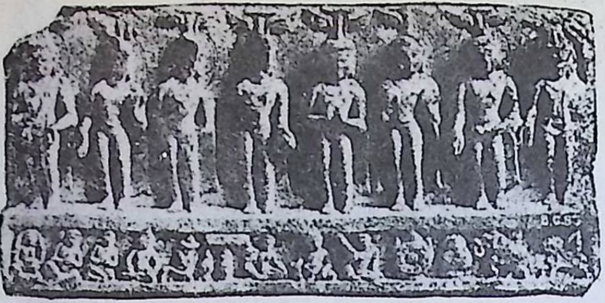

Fig. 45 Seven Mortal Buddhas with Maitreya
(*Indian Museum*)

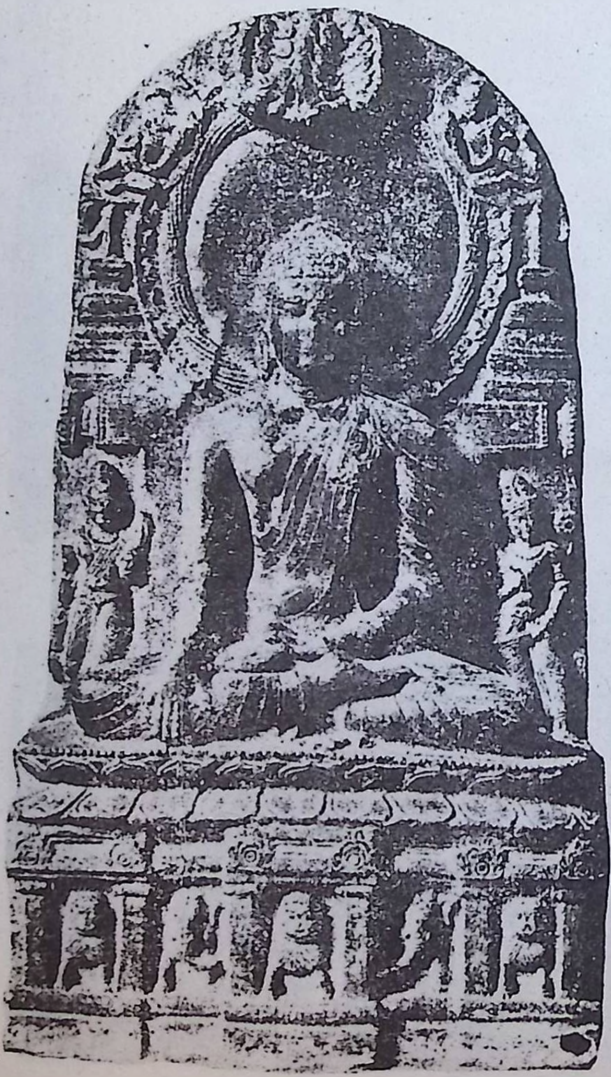

Fig. 46 Vajrasana
(*Indian Museum*)

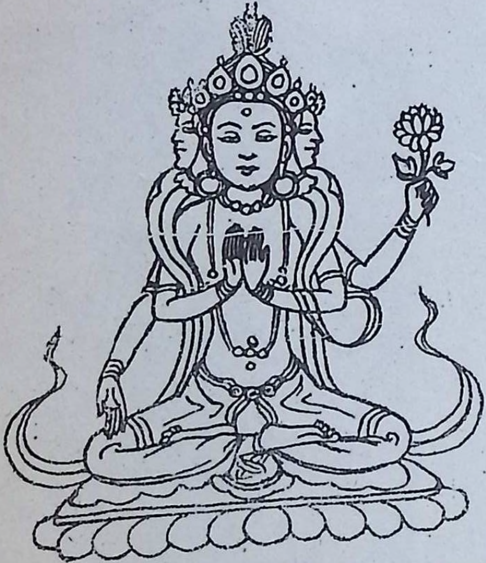

Fig. 47 Maitreya

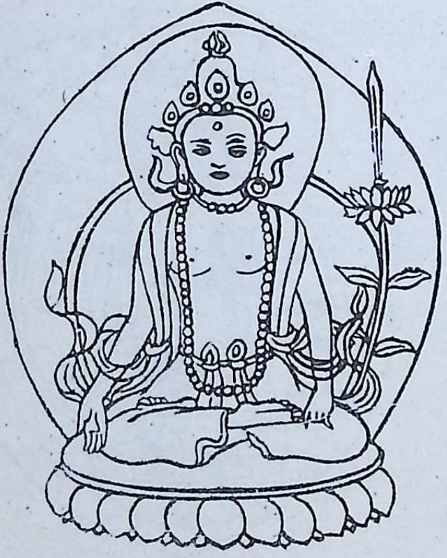

Fig. 48 Samantabhadra

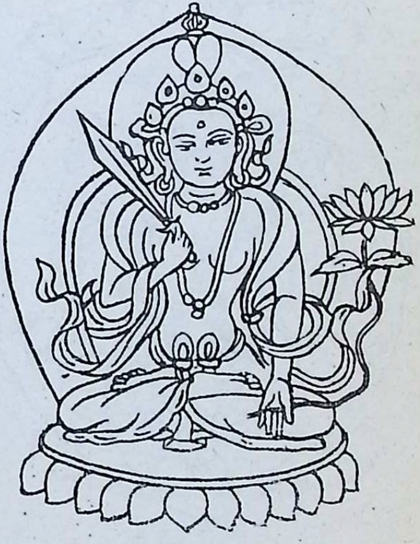

Fig. 49 Aksayamati

Fig. 50 Akṣayamati
(*Peiping*)

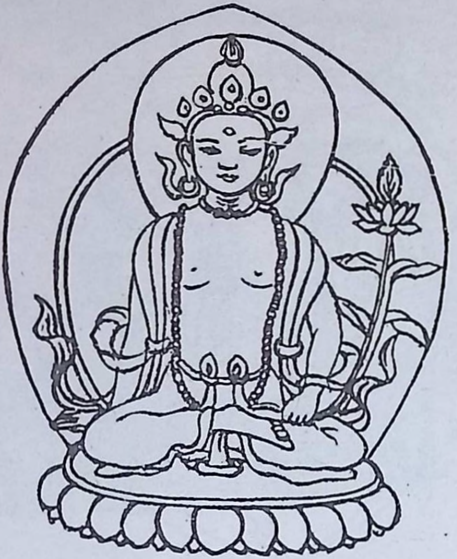

Fig. 51 Kṣitigarbha

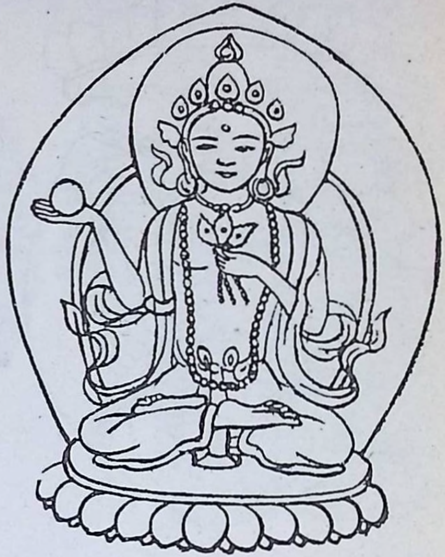

Fig. 52 Ākāśagarbha

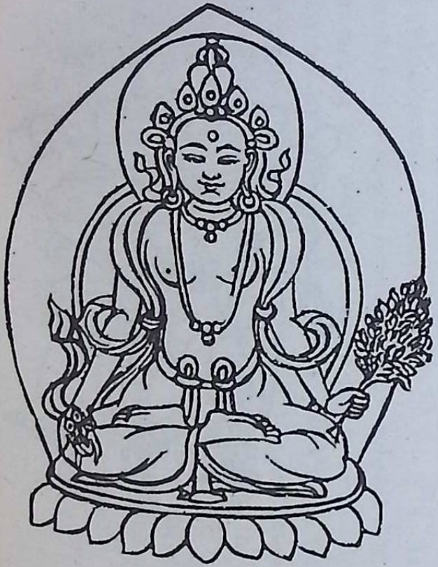

Fig. 53 Gaganagañja

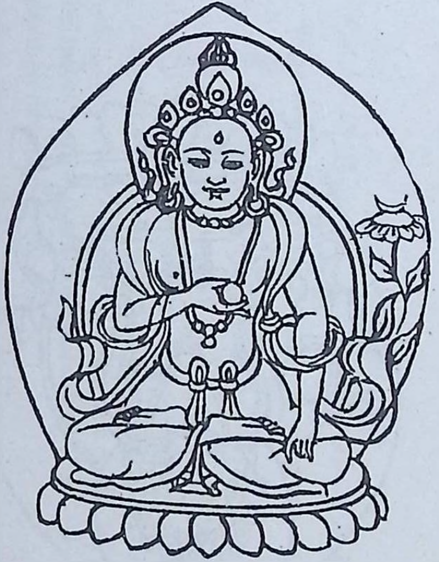

Fig. 54 Ratnapāṇi

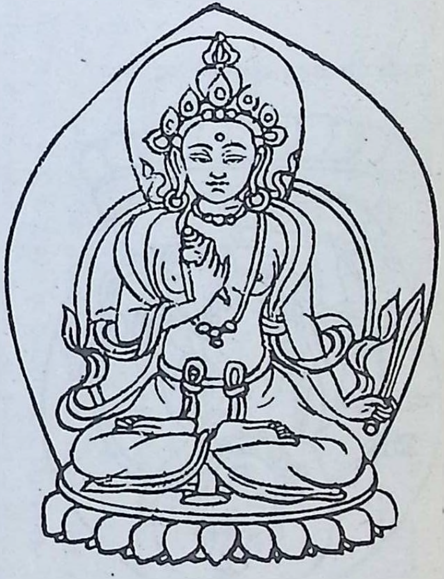

Fig. 55 Sāgaramati

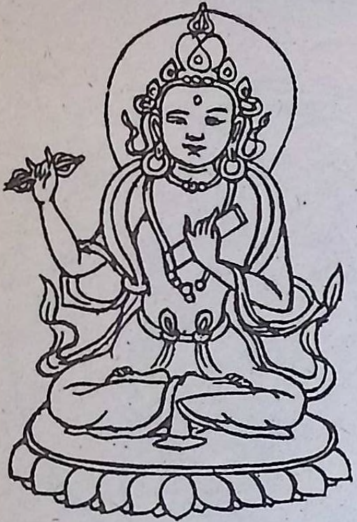

Fig. 56 Vajragarbha

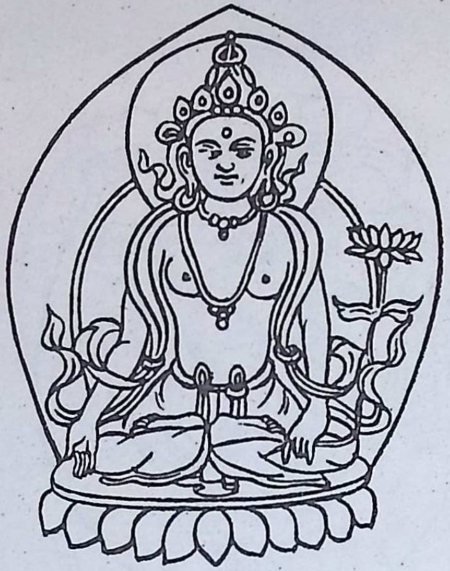

Fig. 57 Avalokiteśyara

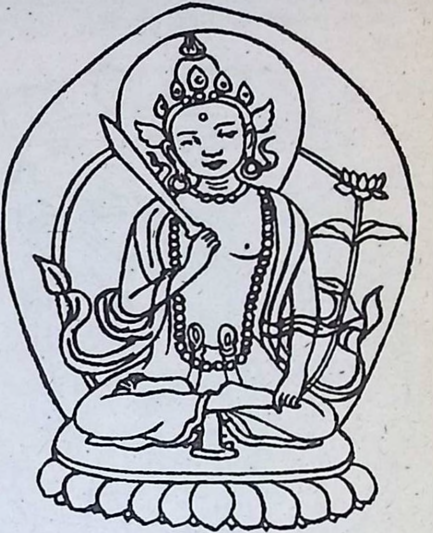

Fig. 58 Mahāsthāmaprāpta

The same remarks apply to her images and paintings which are rare in India. One specimen of her images is illustrated here (Fig. 35). In Tibet[1] and China[2] she is widely known.

VIŚVAPAṆI

Colour—Green   Symbol—Viśvavajra

Viśvapāṇi, as the name indicates, is the holder of the Viśvavajra or the double thunderbolt which is the symbol of the Dhyāni Buddha Amoghasiddhi, whose spiritual consort is Tārā or Tāriṇī. They all belong to what is called the Karmakula to which the green colour is assigned. Viśvapāṇi thus is green in colour and shows the Viśvavajra on a lotus. When represented, he may stand erect or sit in different sitting postures. His images are sometimes found, and one specimen is illustrated here (Fig. 36). Viśvapāṇi is known in Tibet[3].

5. RATNASAMBHAVA

Colour—Yellow   Mudrā—Varada

Vāhana—Lion   Symbol—Jewel

The Nepalese Buddhists regard him as the Third Dhyāni Buddha in order, and the earliest mention of his name may be found in the Guhyasamāja which is believed to have been composed circa 300 A.D. He is the progenitor of the Ratnakula, and is described widely in the Buddhist Tāntric works. Out of all descriptions the one given in the Pañcākāra section of the Advayavajrasaṅgraha is perhaps the best. Here Ratnasambhava is described as under :—

"Dakṣiṇadale sūryamaṇḍalopari Trāṁ-kārajaḥ pītavarṇo Ratnasambhavo ratnacihnavaradamudrādharo vedanāsvabhāva-piśunaśarīraḥ raktātmako ratnakulī samatājñānavān vasantarturūpo lavaṇaśarīraḥ Tavargavyāpī tṛtīyacaturthapraharātmakaḥ". ADV. p. 41.

"Ratnasambhava originates from the yellow syllable Trāṁ placed on the orb of the sun on the southern petal. He is yellow in colour, his recognition symbol is the jewel and he exhibits the Varada (gift-bestowing) Mudrā. He represents the cosmic element of Vedanā (sensation) and is the embodiment of slander (piśuna). He presides over the blood in the human system, and belongs to the Ratna (jewel) family of deities. He possesses the knowledge of Samatā (equality) and presides over the spring season, the saline taste, the Ta (dental) group of letters and the third and fourth parts of the day and night".

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[1] Getty : GNB, p. 127.
[2] Clark : TLP, II, pp. 60, 107, 171.
[3] Getty : GNB, p. 101.

When represented, his colour is yellow, and he always faces the South. His left hand rests on the lap with open palm, and the right exhibits the Varada Mudrā or the gift bestowing attitude. His Vāhana is a pair of lions, and the recognition symbol is the Jewel (Ratnacchaṭā).

He may have more arms than two and in such forms he is described in the Niṣpannayogāvali. Such forms are also represented in the art. Some of his two-armed forms are only illustrated here (Figs. 37, 38). He is widely known and represented in Tibet[1] and China[2].

VAJRADHĀTVIŚVARI

Colour—Yellow Symbol—Jewel

Vajradhātvīśvarī, according to a statement in the Advayavajrasaṁgraha is the deity of the centre surrounded by the four Buddhaśaktis, Locanā, Tārā, Pāṇḍarā, and Māmakī. She is said to be the embodiment of the highest truth in Mahāyāna Buddhism which is named differently as Tathatā, Sūnyatā, Prajñāpāramitā and so forth[3]. Vajradhātvīśvarī thus can be taken as the spiritual consort of Ratnasambhava only, with the yellow colour and the jewel as symbol.

Images and paintings of this deity are still rarer than those of the other Buddhaśaktis. One of her Nepalese paintings is illustrated here (Fig. 39). She is known in Tibet[4].

RATNAPĀṆI

Colour—Yellow Symbol—Jewel

Ratnapāṇi, as the name signifies, belongs to the Ratnakula which is presided over by the Dhyāni Buddha Ratnasambhava, whose spiritual consort is Vajradhātvīśvarī. Ratnapāṇi is of the same nature as the Dhyāni Buddha and when represented, he either stands erect, or sits in different sitting postures. He holds the stalk of a lotus on which appears the Kula symbol which is here the Jewel (Ratnacchaṭā). He is represented sparingly in the Buddhist countries of the North, and a metal image of his found in Nepal is illustrated here (Fig. 40). Ratnapāṇi is known and represented in Tibet[5].

6. VAJRASATTVA

Colour—White Symbols—Vajra and Ghaṇṭā

Vajrasattva, the Sixth Dhyāni Buddha, is regarded by the Nepal Buddhists as the priest of the Five Dhyāni Buddhas. He is not represented in the Stūpa like the other Dhyāni Buddhas, but independent shrines are dedicated to his worship. His worship is always performed in secret and is not open to those who are not initiated into the mysteries of Vajrayāna. Vajrasattva is represented in two forms, single and Yab-yum.

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[1] Getty : GNB, p. 37.

[2] Clark : TLP, II, pp. 32, 57, 119, 126.

[3] ADV, p. 43.

[4] Getty : GNB, p. 139.

[5] Getty : GNB, p. 53, 54.

The notable feature of this Dhyāni Buddha is that he wears all ornaments, rich dress and a crown instead of the poor dress of the other Dhyāni Buddhas consisting of three rags (tricīvara). Thus Vajrasattva appears more to be a Bodhisattva than a Dhyāni Buddha.

He sits cross-legged in the meditative pose like the other Dhyāni Buddhas, and exhibits no special Mudrā. He carries the Vajra in his right hand with palm upwards against the chest and the Ghaṇṭā (Bell) in the left hand resting against the left thigh. His form is repeatedly described in Tāntric works. The description given in the Advayavajrasaṅgraha is typical and is quoted below :

"Vajrasattvastu Hūṁkārajanmā śuklo dvibhuja ekavaktro vajravajraghantādharo Kāṣāyarasaśarīraḥ śaradṛtuviśuddho Yaralavādyātmakah ardharātratah prabhātakālaparyanto Dharmadhātuparanāmā".

ADV. p. 41.

"Vajrasattva originates from the syllable HŪṀ and is white in colour. He is two-armed and one-faced and holds in his two hands the Vajra and Vajra-marked Ghaṇṭā. He represents the astringent taste, the Autumn season, the letters of the alphabet ya, ra, la, and va, and the part of the night from midnight to day-break. His second name is Dharmadhātu"

When represented singly, he is exhibited before the public. The Yab-yum form is generally kept secret. When represented in Yab-yum, he is closely associated with his Śakti who is generally known as Vajrasattvātmikā. He carries the Vajra and the Ghaṇṭā in the same manner as when single, but the Śakti holds the Kartri in the right hand and the Kapāla in the left (Figs. 41, 42).

He is represented widely in all Buddhist countries of the North. Some of his single and Yab-yum forms are illustrated here (Figs. 43, 44). His white colour suggests that his spiritual sire is Vairocana of white colour. His position amongst the Dhyāni Buddhas is anomalous. Vajrasattva is widely represented in Tibet[1] and China[2].

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[1] Getty : GNB, p. 6.

[2] Clark : TLP. II, p. 138.

VAJRASATTVĀTMIKĀ

Colour—White Symbol—Kartri and Kapāla

Arms—Two

As all the Dhyāni Buddhas have a Śakti each attached to them, even so the Sixth Dhyāni Buddha Vajrasattva also can claim a Śakti. Vajrasattvātmikā thus is the spiritual consort of the Sixth Dhyāni Buddha Vajrasattva. Her Dhyāna is rarely found in Tāntric literature, but her form can be seen from the images where she is in close embrace with Vajrasattva in Yab-yum. In such cases she carries the Kartri in the right hand and Kapāla in the left.

GHAṆṬĀPĀṆI

Colour—White Symbol—Ghaṇṭā

The Sixth Dhyāni Buddha Vajrasattva and his consort Vajrasattvātmikī claim Ghaṇṭāpāṇi as their Bodhisattva. The recognition symbol of this Bodhisattva is the Ghaṇṭā or the Bell. Like his spiritual sire he must be white in colour. Ghaṇṭāpāṇi is rarely represented, and his images are very rare in Buddhist countries.

MORTAL BUDDHAS

Both the Mahāyānists and the Hīnayānists hold that a Buddha is one who is endowed with the thirty-two major and eighty minor auspicious marks known as "external characteristics" as enumerated in the Dharmasaṁgraha, attributed to Nāgārjuna. He must have in addition, three kinds of mental characteristics, namely, the ten Balas or forces, eighteen Āveṇika Dharmas or peculiar properties, and the four Vaiśaradyas or points of self-confidence or assurance.

The Hīnayānists, even in their earlier stages, recognised twenty-four bygone Buddhas, each having a peculiar Bodhi tree. The Mahāyānists also give several lists, though not systematically and thirty-two different names have been recovered. The last seven Tathāgatas are well known, and are designated by the Mahāyānists as Mānusī or Mortal Buddhas. These are, Vipaśyin, Śikhī, Viśvabhū, Krakucchanda, Kanakamuni, Kaśyapa and Śākyasiṁha. The historicity of these Buddhas is still uncertain excepting of course that of the last, but there are good grounds for thinking that Kanakamuni and Krakucchanda really were historical personages.

Attempts have been made to establish a fantastic connection between the last five mortal Buddhas and the five Dhyāni Buddhas and their Bodhisattvas by holding that the Divine Bodhisattvas discharge their duties of creation through the agency of the five Mortal Buddhas. The theory may be current in Tibet; it may ingeniously establish a new connection and may find strong support from scholars, but it is against all Tāntric traditions of India.

When represented, the last seven Mortal Buddhas appear all alike: they are of one colour and one form, usually sitting cross-legged, with the right hand disposed in the Bhūmisparśa Mudrā (earth-touching attitude), which is the Mudrā peculiar to Akṣobhya and as a matter of fact, it is not possible to identify a sculpture of the latter unless it is coloured or if no other identification mark is present. In paintings, the Mortal Buddhas have usually a yellow or golden complexion. The only possible chance of identifying them is when they appear in groups of seven[1].

Sometimes they are represented as standing, in which case they appear under a distinguishing Bodhi Tree and with a distinguishing Mudrā. The Indian Museum image No. B. G. 83 (Fig. 45) is an image of this kind. It may be noted, however, that Maitreya, the future Buddha, has been added to this group.

VAJRĀSANA

Gautama, the last of the group of the seven Mortal Buddhas, is widely represented both in sculptures and in paintings. His images date from a period anterior to the birth of Christ and the fascination of Indian sculptors for Buddha images seems never to have diminished. Innumerable images of Buddha in innumerable attitudes and with innumerable expressions have been discovered in India, as in those other countries which came under the influence of Buddhism. Images of Buddha, therefore, are an independent study by themselves.

The Sādhanamālā furnishes us with several descriptions of Buddha Vajrāsana sitting in the Vajraparyaṅka attitude, with his right hand displaying the Bhūmisparśa pose. The Dhyāna, as given in one of the Sādhana is quoted below:

"Savyakareṇa Bhūsparśamudraṁ utsaṅgasthitāvasavyahastaṃ kāṣāyavastrāvaguṇṭhanaṁ nīlagauraraktaśyamacatur-Māropari viśva-padmavajrāvasthitaṁ śāntaṁ lakṣaṇavyañjanenānvitagātraṁ. Tasya Bhagavato dakṣiṇe Maitreya-Bodhisattvaṁ gauraṃ dvibhujaṁ jaṭāmukuṭinaṃ savyakareṇa cāmararatnadhāriṇaṁ avasavyena nāgakeśarapuṣpacchaṭādhāriṇam. Tathā vāmato Lokeśvarraṁ śuklaṁ dakṣiṇakareṇa cāmarādharaṁ vāmakareṇa kamaladharaṁ Bhagavanmukhāvlokanaparau ca tau bhāvayet.

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[1] Colossal images of the Seven Mortal Buddhas representing them with the Bhūmisparśa mudrā appear in one of cave temples at Ellora. Fergusson and Burgess: *Cave Temples of India*, p. 383.

Iti Vajrāsanasādhanaṁ samāptam"

Sādhanamālā, p. 24.

"The worshipper should meditate himself as (Vajrāsana) who displays the Bhūsparśa Mudrā in his right hand while the left rests on the lap. He is dressed in red garments and sits on the Vajra-marked double lotus placed on the four Māras of blue, white, red and green colour. He is peaceful in appearance and his body is endowed with all the major and minor auspicious marks.

"To the right of the God is Maitreya Bodhisattva who is white, two-armed, and wears the Jaṭāmukuṭa (crown of matted hair), and carries the chowrie-Jewel in the right hand, and the Nāgakeśara flower in the left.

"Similarly, to the left of the principal God is Lokeśvara of white complexion, carrying in his right hand the chowrie and the lotus in the left.

"These two gods should be meditated upon as looking towards the face of the (principal) god......

"Here ends the Sādhana for Vajrāsana".

Images of this divinity are found in overwhelming numbers in almost all Buddhist centres in India. The Indian Museum image (Fig. 46) is an example of this form of Gautama.

Buddha Śākyasiṁha was conceived in another form which was called by the name of Durgatipariśodhana. This particular form of Śākyasiṁha is described in the Niṣpannayogāvalī of Abhayākara Gupta.

DURGATIPARIŚODHANA

Colour—Yellow	Face—One
Arms—Two	Mudrā—Dharmacakra

"Śākyasiṁha, the embodiment of Mahāvairocana, is the principal deity in the Durgatipariśodhana Maṇḍala of the Niṣpannayogāvalī. He has been described in a short sentence :

"Cakrasya vedyām viśvasarojasthasiṁhopari śrī-Śākyasiṁho Bhagavān Mahāvairocanaḥ suvarṇavarṇo dhṛtadharmacakramudraḥ.

NSP. p. 66.

"On the centre of the wheel on a lion placed on a double lotus sits the god Śrī Śākyasiṁha, the embodiment of Mahāvairocana of golden yellow colour, displaying in his two hands the Dharmacakra Mudrā".

Nepalese paintings of the deity are available, but sculptures are not recorded anywhere.

MORTAL BUDDHAŚAKTIS

Like the Dhyāni Buddhas, the Mortal Buddhas have also their respective Buddhaśaktis through whom they obtained the seven Mortal Bodhisattvas. The Buddhaśaktis are :—

1. Vipaśyantī
2. Śikhimālinī
3. Viśvadharā
4. Kakudvatī
5. Kaṇṭhamālinī
6. Mahīdharā
7. Yasodharā

Representation of these are not met with anywhere in India. Only one Statuette of the last Yaśodharā is found in China[1].

MORTAL BODHISATTVAS

They were brought into existence by their respective Mortal Buddhas and their Śaktis. They are :—

1. Mahāmati
2. Ratnadhara
3. Ākāśagañja
4. Śakamaṅgala
5. Kanakarāja
6. Dharmadhara
7. Ānanda[2]

The names of Yasodharā and Ānanda are familiar names, the former being the name of Śākyasiṁha's wife and the latter that of his favourite disciple.

The relation between the Mortal Buddhas, their Buddhaśaktis and the Bodhisattvas may be thus shown in a tabular form :—

Mortal Buddha	Mortal Buddhaśakti	Mortal Bodhisattva
Vipaśyī	Vipasyantī	Mahāmati
Śikhī	Śikhimālinī	Ratnadhara
Viśvabhū	Viśvadharā	Ākāśagañja
Krakucchanda	Kakudvatī	Śakamaṅgala
Kanakamuni	Kaṇṭhamālinī	Kanakarāja
Kaśyapa	Mahīdharā	Dharmadhara
Śākyasiṁha	Yaśodharā	Ānanda

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[1] Clark : TLP, II, p. 171. For the names of the Buddhaśaktis see Oldfield : *Sketches from Nipal,* Vol II. 163 and 185 ff.

[2] Oldfield : *Sketches from Nipal,* Vol. II, pp. 163 and 185 ff.

MAITREYA, THE FUTURE BUDDHA

It would not be out of place to mention here the name of Maitreya who partakes of the nature of a Mortal Buddha, though he is not a Buddha yet. He is supposed to be passing the life of a Bodhisattva in the Tuṣita heaven, preparatory to his descent to earth in human form. It is said that he will come to earth full 4000 years after the disappearance of Buddha Gautama for the deliverance of all sentient beings. Asaṅga is said to have visited Maitreya in the Tuṣita heaven and to have been initiated by him into the mysteries of Tantra. He is the only Bodhisattva who is worshipped alike by the Hīnayānists and the Mahāyānists and his images can be traced from the Gandhara School down to the present time. Hiuen Tsang records the existence of Maitreya in Udyāna (U-chang-na). The sculptor, in order to ascertain his correct form, is believed to have gone several times to the Tuṣita heaven before carving it.

Maitreya may be represented as a standing figure, adorned with rich ornaments and holding in his right hand the stalk of a lotus. He is distinguished from Padmapāṇi mainly by the figure of a small Caitya which he bears on his crown. Getty remarks that in Indian sculpture he shows in his hands the usual Dharmacakra-mudrā ; in the left there is a vase, round, oval or pointed, or there may be the stems of flowers which support his two characteristic symbols, the vase and the wheel. Maitreya may also be represented seated as a Buddha, with legs either interlocked or dangling down. His colour is yellow, and his images sometimes bear the figures of the five Dhyāni Buddhas, on the aureole behind. The small Caitya on the crown of Maitreya is said to refer to the belief that a Stūpa in the mount Kukkuṭapāda near Bodh-Gaya covers a spot where Kaśyapa Buddha is lying. When Maitreya would descend to earth he would go direct to the spot, which would open by magic, and receive from Kaśyapa the garments of a Buddha.

The Sādhanamālā furnishes us with only one description of Maitreya as a principal divinity and several others in which he is represented as a minor god. When as a minor god, he accompanies others, he generally carries the chowrie in the right hand and the Nāgakeśara flower in the left. The Sādhana describing the procedure of his worship has this Dhyāna :

.......Pīta'Maiṁ'kārapariṇataṁ viśvakamalasthitaṁ trimukhaṁ caturbhujaṁ kṛṣṇaśukladakṣiṇavāmamukhaṁ suvarṇagauraṁ sattvaparyaṅkinaṁ vyākhyānamudrādharakaradvayaṁ aparadakṣiṇavāmabhujābhyāṁ varadapuṣpitanāgakeśaramañjarīdharaṁ nānālaṅkāradharaṃ ātmānaṁ Maitreyarūpaṁ āiambya.......

Maitreyasādhanam. Sādhanamālā, p. 560.

"The worshipper should meditate himself as Maitreya who originates from the yellow germ syllable "Maiṁ". He is three-faced, three-eyed, and four-armed. His right and left faces respectively are of blue and white colour. His complexion is yellow like that of gold. He sits in the Paryaṅka attitude on an animal. His two hands are engaged in exhibiting the Vyākhyāna Mudrā and he shows in his other right and left hands the Varada Mudra and a full-blown Nāgakeśara flower with its branches. He is decked in many ornaments. Meditating thus....

This is the Sādhana for Maitreya."

A Nepalese drawing (Fig. 47) represents this form of Maitreya which follows the Dhyāna in all details except the vehicle. Maitreya is popular in Tibet[1] and his images are found in abundance in China[2].

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[1] Gordon : ITL, pp. 104, 107; Getty : GNB, pp. 22, 23.

[2] Clark : TLP, II, pp. 7, 9, 59, 143, 195.

CHAPTER II

THE BODHISATTVAS

The term Bodhisattva consists of two words *Bodhi* (enlightenment) and *Sattva* (essence) and they represent a class of deities who derive their origin from the five Dhyāni Buddhas representing the five primordial elements. The Bodhisattvas thus connote all the male deities of the Buddhist pantheon, while their female counterparts are known by the generic name of Śaktis. These Śaktis should be distinguished from the Buddhaśaktis who are the queens of the five Dhyāni Buddhas. The Bodhisattvas are sometimes represented in the company of their Śaktis who are seated either beside them or on their laps or in close embrace. Although all the male deities of the Buddhist pantheon can be called the Bodhisattvas, they are nevertheless separated in iconographic studies as an independent group. Thus, in the Nispannayogāvalī, three distinct groups of sixteen Bodhisattvas are mentioned and it is necessary to refer to them here along with their iconography as found in this excellent book. Amongst the Bodhisattvas, Avalokiteśvara and Mañjuśrī are the chief and have wide popularity not only in this country, but also in other Buddhist countries such as Tibet, China and Japan. As the images of Avalokiteśvara and Mañjuśrī are found in all these countries in large numbers and in a wide variety of forms they require obviously a separate treatment in subsequent chapters.

The Nispannayogāvalī of Mahāpanḍita Abhayākara Gupta mentions altogether three sets[1] of sixteen Bodhisattvas. Some names occur in one or two or all the three lists, which when analysed, give an account of twenty-five Bodhisattvas in all. These three lists are headed in one by Samantabhadra and in two others by Maitreya, the Future Buddha. Images of many of these Bodhisattvas are found in India, but their number is the largest in China as would be seen in the *Two Lamaistic Pantheons* by Walter Eugene Clark. The three lists as given by Abhayākara Gupta are stated below for facility of comparison, before the Bodhisattvas are actually described with the help of the Dhyānas.

List No. 1. Samaṅtabhadra, Akṣayamati, Kṣitigarbha, Ākāśagarbha, Gaganagañja, Ratnapāṇi, Sāgaramati, Vajragarbha, Avalokiteśvara, Mahāsthāmaprāpta, Chandraprabha, Jālinīprabha, Amitaprabha, Pratibhānkūṭa, Sarvaśokatamonirghātamati, Sarvanivaranaviṣkambhin.

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[1] NSP, pp. 46, 50. 67.

List No. 2. Maitreya, Mañjuśrī, Gandhahasti, Jñānaketu, Bhadrapāla, Sāgaramati, Akṣayamati, Pratibhānakūṭa, Mahāsthāmaprāpta, Sarvāpāyañjaha, Sarvaśokatamonirghātamati, Jālinīprabha, Candraprabha, Amitaprabha, Gaganagañja, Sarvanivaraṇaviṣkambhin.

List No. 3. Maitreya, Amoghadarśin, Apāyañjaha-Sarvāpāyañjaha, Sarvaśokatamonirghātamati, Gandhahasti, Suraṅgama, Gaganagañja, Jñānaketu, Amitaprabha, Candraprabha, Bhadrapāla, Jālinīprabha, Vajragarbha, Akṣayamati, Pratibhānakūṭa, Samantabhadra.

1. SAMANTABHADRA[1]

Colour—Yellow and Blue Symbol—Jewel

The Bodhisattva Samantabhadra (Universal Goodness) is important as the leader of the sixteen Bodhisattvas and thus is not a whit less important than the Future Buddha Maitreya who is at the head of the two other lists of Bodhisattvas. Samantabhadra's popularity is further exemplified by frequent mention of his name in the Niṣpannayogāvalī. Samantabhadra is popular both in Tibet and China where his images are frequent and numerous.

He is described several times in the Niṣpannayogāvalī and in several places his form is identical with that of his sire. But there are places where his independent forms are described which are important for the purpose of iconographic studies. These are mentioned here.

In the Dharmadhātuvāgīśvara Maṇḍala Samantabhadra is described as follows :

Samantabhadraḥ pītaḥ savyena varado vāmena utpalakhaḍgadharaḥ.
NSP, p. 58.

"Samantabhadra is yellow in colour, shows the Varada (boon) in the right hand and holds on the left the sword on lotus."

In the Durgatipariśodhana Maṇḍala he is described as :

Samantabhadraḥ suvarṇavarṇo ratnamañjarībhṛddakṣiṇapāṇiḥ kaṭisthavāmamuṣṭiḥ.
NSP, p. 67.

"Samantabhadra is of golden colour, holds a bunch of jewels in the right hand, while the left rests on the hip."

Once again Samantabhadra is described in the Kālacakra Maṇḍala. There he is described as :

Samantabhadraḥ nīlaḥ savyairvajrakartriparaśūn vāmair-ghaṇṭā-kapāla-Brahmaśirāṁsi dadhānaḥ. Brahmaśiraḥsthāne utpalam vā. Dharmavajrāsamāpannno'yaṁ.
NSP, p. 85.

"Samantabhadra is blue in colour and holds in his three right hands the Vajra, the Kartri and the Paraśu, and in the three left hands the

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[1] For a full description see Getty : GNB, p. 47, f.

Ghaṇṭā, the Kapāla and the severed head of Brahmā. Sometimes the head of Brahmā is replaced by the Utpala. He is embraced by his consort Dharmavajrā."

Although images of Samantabhadra are not rare in India, the bulk of his images are to be met with in China. At least five images of the Bodhisattva are found in Peiping alone.[1] Fig. 48 is a Nepalese drawing of the deity.

Samantabhadra is popular in the Sādhanamālā, although only one description of his is available. In the Lokanātha Sādhana he is described as :

> Samantabhadraḥ pitābho ratnotpalavarapradaḥ
>
> Sādhanamālā, p. 49.

"Samantabhadra is of yellowish colour, holds the jewel on a lotus and exhibits the Varada Mudrā in his two hands."

2. AKṢAYAMATI

Colour—Yellow Symbol—Sword or Jar

The second Bodhisattva is Akṣayamati (Indestructible mind) and his name is widely known in the Buddhist ritualistic literature. Akṣayamati is described thrice in the Niṣpannayogāvalī.

In the Mañjuvajra Maṇḍala Akṣayamati is described as :

> Akṣayamatiḥ suvarṇavarṇo vāmamuṣṭim hṛdyavasthāpya savyena varadamudraḥ. NSP, p. 50.

"Akṣayamati is of golden complexion, and shows the clenched left hand against the chest, and exhibits the Varada mudrā in the right."

In the Dharmadhātuvāgīśvara Maṇḍala, he is described somewhat differently as :

> Akṣayamatiḥ pītaḥ savyena khaḍgam vāmenaabhayakamalaṁ bibharti. NSP, p. 58.

"Akṣayamati is yellow in colour and flourishes the sword in the right hand, while he exhibits in the left hand the Abhaya mudrā and the Kamala."

A third description of this Bodhisattva occurs in the Durgatipariśodhana Maṇḍala and he is described in the following words :

> Akṣayamatiḥ sito hastābhyāṁ jñānāmṛtakalaśadhārī
>
> NSP, p. 67.

"Akṣayamati is white in colour and with his two hands holds the bowl containing the nectar of knowledge."

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[1] Clark : TLP, II, pp. 8, 9, 52, 133, 274.

A Chinese statuette[1] depicts him in the form of the Dhyāni Buddha Amoghasiddhi with the right hand raised against the chest in the Abhaya-mudrā and the left resting on the lap. Fig. 49 is a Nepalese drawing of the deity. Fig. 50 illustrates a Chinese specimen.

3. KṢITIGARBHA[2]

Colour—Yellow or Green Symbol—Kalpa Tree on Jar

The third Bodhisattva Kṣitigarbha (matrix of the earth) is rarely represented. He is described twice in the Niṣpannayogāvalī. In one, he is identical with his sire Vairocana with the Cakra symbol. In another, Kṣitigarbha is described in the following words :

Kṣitigarbhaḥ pīto dakṣiṇena kṛtabhūsparśo vāmenābjastha-kalpa-drumadharaḥ. NSP, p. 58.

"Kṣitigarbha is yellow in colour, shows the earth-touching mudrā in the right hand, and a lotus with the wish-giving tree (kalpavṛkṣa) in the left."

Kṣitigarbha is illustrated four times in the Peiping collection in different forms.[3] He is also found in Tibet.[4] Fig. 51 is a Nepalese drawing of the deity.

Under Lokanātha Sādhana in the Sādhanamālā a further description occurs of the Bodhisattva Kṣitigarbha. Here he is described in verse as :

Kṣitigarbhaḥ śyāmavarṇaḥ kalaśam cābhayaṁ tathā.

Sādhanamālā, p. 49.

"Kṣitigarbha is of green colour, and shows in his two hands the jar and the Abhaya mudrā."

4. ĀKĀŚAGARBHA[5]

Colour—Green Symbol—Jewel

The Bodhisattva Ākāśagarbha (essence of ether) is also known by the name of Khagarbha, the words "Kha" and "Ākāśa" signify the same thing "Sky". Ākāśagarbha is the Bodhisattva who lives in the womb of the sky.

Ākāśagarbha is described in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. His form is depicted in the following words :

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[1] Clark : TLP, II, p. 132.

[2] For further information see Getty : GNB, p. 90, et. seq.

[3] Clark : TLP, II, pp. 8, 9, 56, 274.

[4] Gordon : ITL, p. 60.

[5] For further information see Getty : GNB, p. 101.

Ākāśagarbhaḥ śyāmaḥ savyena sarvaratnavarṣī vāmena cintāmaṇibhṛt. NSP, p. 58.

"Ākāśagarbha is green in complexion, with the right hands he showers all kind of jewels, and with the left, he holds the Cintāmaṇi (wish-giving) jewel."

Altogether four illustrations of Ākāśagarbha appear in the two Lamaistic Pantheons. In China, he is represented in three distinct forms.[1] Two statuettes show the lotus in the right hand and the Varada mudrā in the left. The third is three-faced and six-armed while the fourth shows the jewel in the right hand and the Varada mudrā with the jewel in the left. Fig. 52 is a Nepalese drawing of the deity.

Ākāśagarbha is recognized by his second name of Khagarbha in the Sādhanamālā and under the Lokanātha Sādhana his form is described as follows :

Khagarbho nabhaḥśyamābho cintāmaṇivarapradaḥ.
Sādhanamālā, p. 49.

"Khagarbha is green as the sky, holds the Cintāmaṇi jewel in one hand and exhibits the Varada mudrā in the other."

5. GAGANAGANJA

Colour—Yellow or Red Symbol—Kalpa Tree

The Bodhisattva Gaganagañja is described four times in the Niṣpannayogāvalī. His colour is yellow showing his affiliation to Ratnasambhava of yellow colour with the Varada mudrā and the jewel.

In the Mañjuvajra Maṇḍala he is described as :

Gaganagañjaḥ suvarṇavarṇo vāme vajramuṣṭiṁ garvena kaṭyāṁ nyasya dakṣiṇaṁ gagane bhrāmayan. NSP, p. 50.

"Gaganagañja is of golden yellow colour. In the left he holds the Vajra within clenched hand which is proudly placed on the hip, while the right is flourished upwards in the sky."

The Dharmadhātuvāgīśvara Maṇḍala describes him with the following words :

Gaganagañjaḥ pītaḥ savyena Cintāmaṇibhṛd-vāmena bhadraghaṭāvalambitakalpavṛkṣaṁ dadhānaḥ. NSP, p. 58.

"Gaganagañja is yellow and shows the Cintāmaṇi jewel in the right hand. In the left, he holds the auspicious bowl from which is suspended a Kalpa (wish-giving) tree."

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[1] Clark : TLP, II, pp. 8, 9, 56, 273. Also NSP, introduction, p. 25.

A Third description of Gaganagañja occurs in the Durgatipariśodhana Maṇḍala. There his form is as under :

Gaganagañjaḥ sitapītaḥ savyena padmasthadharmagañjadharaḥ kaṭisthavāmahastaḥ.
NSP, p. 67.

"Gaganagañja is whitish yellow in complexion. He holds the Dharmagañja on lotus in the right hand, while his left hand rests on the hip."

Gaganagañja is also represented in the same form as his sire Ratnasambhava of yellow colour. In the Two Lamaistic Pantheons Gaganagañja occurs only once and he is of the same form as his sire Ratnasambhava.[1] Fig. 53 is a Nepalese drawing of the Bodhisattva.

Bodhisattva Gaganagañja is not unknown to the Sādhanamālā. In the Lokanātha Sādhana, a short description of the deity is available. It runs as follows :

Gaganagañjo raktavarṇo nīlotpalavarapradaḥ
Sādhanamālā, p. 49.

"Gaganagañja of red colour, holds the blue lotus and exhibits the Varada mudrā in his two hands."

6. RATNAPĀṆI[2]

Colour—Green Symbol—Jewel or the Moon

The Bodhisattva Ratnapāṇi (Jewel bearer) is described only once in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. Here he is described as :

Ratanapāṇiḥ śyāmo dakṣiṇapāṇinā ratnam vāmenābjastha-candramaṇḍalaṁ bibhrāṇaḥ.
NSP, p. 58.

"Ratnapāṇi is green in colour, holds the jewel in the right hand, and the disc of the moon on lotus in the left hand."

He is the Bodhisattva of the Dhyāni Buddha Ratnasambhava and as such, he is sometimes represented in Nepal and Tibet. His image is not found in the Chinese collection. Fig. 54 is a Nepalese drawing of the Bodhisattva.

7. SĀGARAMATI

Colour—White Symbol—Sea Wave or Conch

Bodhisattva Sāgaramati (ocean mind) is twice described in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala, he is described as :

Sāgaramatiḥ sito hastadvayaprasāritaḥ sarvāṅgulibhistaraṅgābhinayī
। NSP, p. 50.

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[1] Clark : TLP, II, p. 136.

[2] For further information see Getty : GNB, pp. 53, 54.

"Sāgaraṃati is white in colour with both hands outstretched and the fingers displaying the sea-waves."

In the Dharmadhātuvāgīśvara Maṇḍala he is once again described as :

Sāgaramatiḥ sitaḥ savyena śaṁkhaṁvāmena vajrakhaḍgaṁ dadhānaḥ.
NSP, p. 58.

"Sāgaramati is white in colour, holds in the right hand the conch, and in the left a sword marked with a Vajra."

Fig. 55 is a Nepalese drawing of Sāgaramati.

8. VAJRAGARBHA

Colour—Blue or Bluish White Symbol—Daśabhūmika Scripture

The Bodhisattva Vajragarbha (matrix of Thunderbolt) is described twice in the Niṣpannayogāvalī. In the Dharmadhātuvāgīśvara Maṇḍala he is described as :

Vajragarbho nīlotpaladalavarṇo dakṣiṇena vajraṁ vāmena daśabhūmikapustakadharaḥ. NSP, p. 58.

"Vajragarbha is of the colour of the petal of a blue lotus and holds in the right hand the Vajra and in the left the book called the Daśabhūmika."

In the Durgatipariśodhana Maṇḍala Vajragarbha's form is depicted thus :

Vajragarbho nīlasitaḥ savyena nīlotpaladharaḥ kaṭinyastavāmamuṣṭiḥ.
NSP, p. 67.

"Vajragarbha is of bluish white colour and holds the blue lotus in the right hand while the clenched left rests on the hip."

His images are rare, and he is not represented in the Chinese collection. Fig. 56 is a Nepalese drawing of Vajragarbha.

9. AVALOKITEŚVARA

Colour—White Symbol—Lotus

The Bodhisattva Avalokiteśvara (The Watchful Lord) also called Padmapāṇi (Lotus bearer) is the spiritual son of the Dhyāni Buddha Amitābha. He is one of the most popular Bodhisattvas of the Buddhist Pantheon having as many as 108 different forms. A separate chapter is devoted to this Bodhisattva in this work. Here only his special form that occurs in the Niṣpannayogāvalī in the list of Sixteen Bodhisattvas will be referred to.

Avalokiteśvara is described in the Dharmadhātuvāgīśvara Maṇḍala as:

Avalokiteśvaraḥ śubhraḥ savyena varado vāmena sarojadharaḥ.
NSP, p. 58.

"Avalokiteśvara is white in colour; he displays the Varada mudrā in the right hand and in his left, he holds the lotus."

Avalokiteśvara is four times illustrated in the Two Lamaistic Pantheons[1]. Fig. 57 is a Nepalese drawing of Avalokiteśvara.

10. MAHĀSTHĀMAPRĀPTA

Colour—White or Yellow Symbol—Six Lotuses or Sword

The Bodhisattva Mahāsthāmaprāpta (one who has obtained great strength) is described twice in the Niṣpannayogāvalī. In the Mañjuvajra-Maṇḍala he is described as :

Mahāsthāmaprāptaḥ sito vāmena ṣaṭ-vikasitapadmadhārī savyena varadaḥ. NSP, p. 50.

"Mahāsthāmaprāpta is white in colour and holds in his left hand a bunch of six full-blown lotuses, while the right displays the Varada mudrā."

In the Dharmadhātuvāgīśvara Maṇḍala, he is once again described with the following words :

Mahāsthāmaprāptaḥ pītaḥ savyena khaḍgaṁ vāmena padmaṁ dadhānaḥ NSP, p. 58.

"Mahāsthāmaprāpta is yellow in colour. He holds the sword in the right hand, and the lotus in the left."

In the Chinese collection, Mahāsthāmaprāpta occurs only once[2]. Fig. 58 is a Nepalese drawing of Mahāsthāmaprāpta.

11. CANDRAPRABHA

Colour—White Symbol—Moon on Lotus

Bodhisattva Candraprabha (Light of the Moon) is described thrice in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala he is described as :

Candraprabhaḥ candravarṇo vāmenotpalastha-candramaṇḍaladhārī dakṣiṇena varadaḥ. NSP, p. 50.

"Candraprabha is of white colour like the moon. He holds in his left hand the disc of the moon on a lotus, and displays the Varada mudrā in his right."

Candraprabha is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words :

Candraprabhaḥ śubhraḥ savyena vajracakraṁ vāmena padmastha-candramaṇḍalaṁ dhatte. NSP, p. 58.

"Candraprabha is white in colour. He holds in his right hand the discus marked with a Vajra, and in the left the disc of the moon on a lotus."

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[1] Clark : TLP, Vol. II, pp. 7, 11, 161, 195. For further information on Avalokiteśvara and his forms in Tibet, China and Japan, see Getty : GNB, p. 55 f.

[2] Clark : TLP, II, p. 160. For further information on the deity see Getty : GNB, p. 115.

In the Durgatiparisodhana Mandala he is described differently as follows :

Candraprabhaḥ subhraḥ savyena padmasthacandrabimbaṁ bibhrāṇaḥ kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

"Candraprabha is white in colour. He holds the moon on a lotus in the right hand while the clenched left rests on the hip."

Thus the recognition symbol of Candraprabha is the moon on lotus. In the Chinese collection Candraprabha occurs only once[1]. Fig. 59 is a Nepalese drawing of Candraprabha.

12. JĀLINIPRABHA

Colour—Red Symbol—Sun-disc

The Bodhisattva Jālinīprabha (Light of the Sun) is also known by the name of Sūryaprabha and he is described three times in the Nispannayogāvalī. In the Mañjuvajra Maṇḍala he is described as :

Jālinīprabho rakto vāmenotpalastha-sūryamāṇḍaladhārī savyena varadaḥ. NSP, p. 50.

"Jālinīprabha is of red colour. He holds the disc of the sun on a lotus in the left hand while the right displays the Varada mudrā.

Jālinīprabha is again described in the Dharmadhātuvāgīśvara Maṇḍala as :

Jālinīprabhaḥ sitaraktaḥ savyenāsiṁ vāmenābjasthasūryaṁ NSP, p. 58.

"Jālinīprabha is whitish red in complexion. He holds the sword in the right hand and the disc of the sun on a lotus in the left hand."

In the Durgatipariśodhana Maṇḍala he is described further as :

Jālinīprabho raktaḥ savyena vajrapañjaraṁ bibhrāṇaḥ kaṭisthavāmamuṣṭih. NSP, p. 67.

"Jalinīprabha is red in colour. He holds the Vajrapañjara (Vajra marked cage) in the right hand while the clenched left rests on the hip."

The symbol of Jālinīprabha is the disc of the sun and his red colour suggests that he is the spiritual son of the Dhyāni Buddha Amitābha. In the Chinese collection he is represented as Amitābha.[2] Fig. 60 is a Nepalese drawing of Jālinīprabha.

13. AMITAPRABHA

Colour—White or Red Symbol—Jar

The Bodhisattva Amitaprabha (Boundless Light) also spelt as Amṛtaprabha (Light of Nectar) is described thrice in the Nispannayogāvalī. Twice he is mentioned as of white colour and only once as red. It thus appears that Amitaprabha should belong to the family of Vairocana because of his white colour. His spiritual father will be Amitābha when he is red in colour.

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[1] Clark : TLP, II, p. 147.

[2] Clark : TLP, II, p. 132.

In the Durgatipariśodhana Maṇḍala, Amṛtaprabha is described as :

Amṛtaprabhaḥ śubhraḥ mukutoparyamṛtakalaśabhṛtsavyakaraḥ kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

"Amṛtaprabha is white in colour. In his right hand he holds the jar of nectar on the crown of his head. His clenched left hand rests on the hip."

In the Mañjuvajra Maṇḍala he is once again described as :

Amitaprabhaḥ raktaḥ hastadvayena abhiṣekakalaśadhārī.

NSP, p. 50.

"Amitaprabha is of red colour and holds in his two hands the jar required in the bath of initiation."

In the Dharmadhātuvāgīsvara Maṇḍala a further description of the deity appears :

Amitaprabhaḥ sitaḥ savyena viśvapadmaṁ vāmenābjasthakalaśam bibhrāṇaḥ. NSP, p. 59.

"Amitaprabha is of white colour. With the right hand he holds the double lotus and with the left hand a jar on lotus."

The jar of consecration is thus the recognition symbol of the Bodhisattva. Fig. 61 is an illustration of a Nepalese drawing of Amitaprabha

14. PRATIBHĀNAKŪTA

Colour—Green, Yellow or Red Symbol—Whip

The Bodhisattva Pratibhānakūṭa is described thrice in the Niṣpannayogāvalī. In one he is green in colour, in the second he is yellow and in the third red, thus affiliating himself to the families of Amoghasiddhi. Ratnasambhava and Amitābha.

In the Mañjuvajra Maṇḍala he is described as :

Pratibhānakūṭaḥ śyāma utsaṅgavāmamuṣṭir-dakṣiṇena choṭikāpradaḥ. NSP, p. 50.

"Pratibhānakūṭa is of green colour. His clenched left hand is placed on the lap, while he flourishes the whip with the right hand."

His description in the Dharmadhātuvāgīśvara Maṇḍala is as follows :

Pratibhānakūṭaḥ pīto dakṣiṇena choṭikāṁ vāmena padmasthakṛpāṇam dhatte. NSP, p. 59.

"Pratibhānakūṭa is of yellow colour. With the right hand he holds the whip and with the left, a sword placed on lotus."

The Durgatipariśodhana Mandala describes his form with the following words :

> Pratibhānakūṭo raktaḥ savyenābjasthamukuṭadhārī
> kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

"Pratibhānakūṭa is red in complexion. With the right hand he holds the crown placed on a lotus, while his clenched left hand rests on the hip."

He is not represented in the Chinese collection, nor are his images found in India. Fig. 62 is a Nepalese drawing of Pratibhānakūṭa.

15. SARVAŚOKATAMONIRGHĀTAMATI

Colour—Whitish Yellow, Yellow or Red Symbol—Staff

This Bodhisattva who destroys all sorrows and inertia is described thrice in the Niṣpannayogāvalī. He is given twice the yellow colour or the colour of gold or whitish yellow and once the red. Thus the Bodhisattva undoubtedly belongs to the family of the Dhyāni Buddha Ratnasambhava, although red suggests Amitābha also.

The Durgatipariśodhana Maṇḍala describes him as :

> Sarvaśokatamonirghātamatiḥ sitapītamiśravarṇaḥ
> daṇḍabhṛtsavyakaraḥ kaṭisthavāmamuṣṭiḥ. NSP, p. 66.

"Sarvaśokatamonirghātamati is of mixed white and yellow colour. With his right hand he holds the staff while his clenched left hand rests on the hip."

The Mañjuvajra Maṇḍala describes him with the following words :

> Sarvaśokatamonirghātamatiḥ kanakakāntiḥ
> hastadvayasampuṭena prahārābhinayī. NSP, p. 50.

"Sarvaśokatamonirghātamati is of golden complexion. With his two hands joined palm to palm, he displays the attitude of striking."

In the Dharmadhātuvāgīśvara Maṇḍala his description is as under :

> Sarvaśokatamonirghātamatiḥ kuṁkumavarṇaḥ savyena
> pañcasūcikakuliśaṁ vāmena śaktim dadhānaḥ. NSP, p. 59.

Sarvaśokamonirghātamati is of the red colour of Kuṁkuma (vermilion). With his right hand he holds the Vajra with five thongs and with the left, the Śakti (javelin).

In the Chinese collection, this Bodhisattva is illustrated twice as Tamodghātamati and as Śokanirghātamati[1]. Fig. 63 illustrates a Nepalese drawing of Sarvaśokatamonirghātamati.

16. SARVANIVARAṆAVIṢKAMBHIN

Colour—White or Blue Symbol—Sword and Book

Sarvanivaraṇaviṣkambhin is the Bodhisattva who is the effacer of all sins. Two independent forms of this Bodhisattva are described in the Niṣpannayogāvalī. His colour is either blue or white and thus he is the spiritual son of Akṣobhya in one psychic school and of Vairocana in another.

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[1] Clark : TLP, II, pp. 135, 192 .

The Mañjuvajra Maṇḍala describes him as :

Sarvanivaraṇaviṣkambhī nīlaḥ śuklo vā vāmena bhūsparśī dakṣiṇe muṣṭitarjanyaṅguṣṭhau sammīlya praśamābhinayī. NSP, p. 50.

"Sarvanivaraṇaviṣkambhī is of either blue or white colour. With the left hand he displays the Bhūsparśa (earth-touching) mudrā ; with the thumb and the index finger joined together in the clenched right hand he displays the act of pacification."

In the Dharmadhātuvāgīśvara Maṇḍala he is described in the following words :

Sarvanivaraṇaviṣkambhī nīlaḥ kṛpāṇabhṛtsavyapāṇiḥ vāmena viśvavajrāṅkapatākādharaḥ. NSP, p. 59.

"Sarvanivaraṇaviṣkambhī is blue in colour. With his right hand he holds the sword and with the left the banner marked with a double thunderbolt."

This Bodhisattva is also known by his shorter name of Viṣkambhin, and his statuettes occur at least four times in the Chinese collection[1]. He is popular also in Tibet[2]. Fig. 64 is a Nepalese drawing of the Bodhisattva.

This Bodhisattva under his shorter name Viṣkambhin appears also in the Sādhanamālā. In the Lokanāthasādhana his description is as under :

Viṣkambhī tu kṣāravarṇo ratnottamavarapradaḥ
Sādhanamāla, p. 50.

"Viṣkambhin is of the colour of ash, and holds the excellent jewel and the Varada mudrā in his two hands."

17. MAITREYA

Colour—Golden Yellow Symbol—Nāgakeśara Flower

The Bodhisattva Maitreya who is supposed to be waiting in the Tuṣita heaven in order to come down to earth as the Future Buddha is described several times in the Niṣpannayogāvalī. Maitreya heads the list of Bodhisattvas in the Mañjuvajra Maṇḍala. Although he takes the form of his spiritual sires Vairocana and Akṣobhya two of his independent forms are nevertheless available.

In the Mañjuvajra Maṇḍala he is described as :

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[1] Clark : TLP, II, pp. 7, 11, 52, 274.

[2] Gordon : ITL, p. 104 ; Getty : GNB, p. 107.

Maitreyaḥ suvarṇavarṇo dvābhyāṁ kṛtadharmadeśanāmudro varadasavyakaro vāmena sapuṣpanāgakesarapallavadharaḥ. NSP, p. 50.

"Maitreya is of golden colour. With the two principal hands he displays the Dharmacakra mudrā. The other two hands show the Varada mudrā in the right and the twig of a Nāgakeśara with flower in the left."

In the Durgatipariśodhana Maṇḍala his description is as under :

Maitreyaḥ pītaḥ savyakareṇa nāgakeśarakusumaṁ vāmena kuṇḍiṁ dadhānaḥ. NSP, p. 66.

"Maitreya is yellow in colour. He holds in his right hand the flower of Nāgakeśara and with the left the mendicant bowl."

In the Chinese collection his statuettes occur at least six times and he is variously represented[1]. The Nāgakeśara flower is his chief recognition symbol both in China and in India. He is found also in Tibet[2]. Fig. 65 is a Nepalese drawing of the Bodhisattva.

In the Sādhanamālā his description is simple :

Maitreyaḥ pītavarṇaśca nāgapuṣpavarapradaḥ. Sādhanamālā, p. 49.

"Maitreya is yellow in colour and shows the Nāga flower and the Varada mudrā."

18. MANJUŚRI[3]

Colour—Golden Symbol—Sword and Book

Like Avalokiteśvara Mañjuśrī is worshipped in all Buddhist countries and has a variety of forms. Mañjuśrī has several names such as Mañjuvajra, Mañjughoṣa, Dharmadhātuvāgīśvara and so forth. His wide variety of forms, and his legendary origin deserve a separate treatment in a later chapter.

As one of the sixteen Bodhisattvas Mañjuśrī is taken as second in the group headed by Maitreya. Mañjuśrī does not find mention in the list headed by Samantabhadra.

In the Mañjuvajra Maṇḍala Mañjuśrī comes as a Bodhisattva in the third circle of deities surrounding the principal god Mañjuvajra who is represented along with his Prajñā or female counterpart. According to Niṣpannayogāvalī, Mañjuśrī should have the same form as the principal deity but he should have no Prajñā.

Thus the form of Mañjuśrī will be of the following description :

Pītanīlaśuklasavyetaravaktraḥ ṣaḍbhujo dakṣiṇaiḥ khaḍgavaradabāṇān vāmaiḥ prajñāpāramitāpustakanīlābjadhanuṁṣi bibhrāṇaḥ.

NSP, p. 48.

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1. Clark : TLP. II, pp. 7, 9, 59, 143, 195, 202.
2. Gordon : ITL, pp. 104, 107.
3. For a detailed account of the legendary origin of the deity and his forms in Tibet, China and Japan see Getty : GNB, pp. 112, 113.

"Mañjusrī is three faced, with the three faces of yellow, blue and white colour. He is endowed with six arms ; in his three right hands he holds the sword, Varada mudrā and the arrow, and in the three left shows the Prajñāpāramitā book, the blue lotus and the bow."

Next to Avalokiteśvara, Mañjuśrī is important in the Buddhist pantheon as the God of Learning with the sword for destroying ignorance and the book of transcendental wisdom. His images are numerous, and the Chinese collection presents no less than five different statuettes showing his great popularity in China[1]. Fig. 66 illustrates a Nepalese drawing of the Bodhisattva.

Mañjuśrī as one of the eight Bodhisattvas is recognised by the favourite name of Mañjughoṣa (soft voice) and under this name he is described in the Lokanāthasādhana of the Sādhanamālā. The text is :

Mañjughoṣaḥ kanakābhaḥ khaḍgapustakadhārakaḥ.

Sādhanamālā, p. 49.

"Mañjughośa is of golden colour and he holds in his two hands the sword and the book."

19. GANDHAHASTI

Colour—Green or Whitish Green

Symbol—Elephant's Trunk or Conch

The Bodhisattva Gandhahasti is mentioned in the Niṣpannayogāvalī as belonging to the group of sixteen Bodhisattvas headed by Maitreya and is described in two independent forms. In one prominence is given to the word 'Hasti' and in the other to 'Gandha'.

In the Mañjuvajra Maṇḍala he is described as follows :

Gandhastiḥ śyāmo vāmena kamalasthahastikaradhārī
savye varadaḥ. NSP, p. 50.

"Gandhahasti is green in colour and holds in the left hand the trunk of an elephant on a lotus. The right hand exhibits the Varada mudrā."

In the Durgatipariśodhana Maṇḍala on the other hand the Bodhisattva is described somewhat differently as :

Gandhahastiḥ sitaśyāmaḥ savyena gandhaśaṁkhadharaḥ
kaṭisthavāmamuṣṭiḥ. NSP, p. 66.

"Gandhahasti is whitish green in colour. He holds in his right hand the conch containing sandal paste. The clenched left is placed on the hip."

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[1] Clark : TLP, II, pp. 7, 11, 53, 198, 199.

This Bodhisattva is represented only once in the Chinese collection. His images are very rare. Fig. 67 illustrates a Nepalese drawing of the Bodhisattva.

20. JNĀNAKETU

Colour—Yellow or Blue Symbol—Flag with Cintāmaṇi jewel

The Bodhisattva Jñānaketu is mentioned as one of the sixteen Bodhisattvas under the leadership of Maitreya. Two independent forms of his are described in the Niṣpannayogāvalī.

In the Mañjuvajra Maṇḍala he is described as :

> Jñānaketuḥ pīto vāmena cintāmaṇidhvajadhārī
> savyena varadaḥ. NSP, p. 50.

"Jñānaketu is yellow in colour. He holds in his right hand the flag marked with the Cintāmaṇi jewel. The left hand displays the Varada mudrā."

In the Durgatipariśodhana Maṇḍala he is described somewhat differently as :

> Jñānaketu nīlaḥ cintāmaṇidhvajabhṛddakṣiṇapāṇiḥ
> kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

"Jñānaketu is blue in colour. He holds in his right hand the flag marked with the Cintāmaṇi jewel. The clenched left hand rests on the hip."

Jñānaketu occurs only once in the Chinese collection, where his form is identical with his sire Ratnasambhava[2]. Fig. 68 is a Nepalese drawing of the deity.

21. BHADRAPĀLA

Colour—Red or White Symbol—Jewel

The name of Bhadrapāla occurs in the second list of sixteen Bodhisattvas headed by Maitreya. At least two independent forms of this Bodhisattva are to be found in the Niṣpannayogāvalī.

In the Mañjuvajra Maṇḍala his form is described with the following words :

> Bhadrapālo raktavarṇo vāmena ratnabhṛd-dakṣiṇena varadaḥ.
> NSP, p. 50.

"Bhadrapāla is of red colour. He holds in his left hand the jewel, while the right displays the Varada mudrā."

In the Durgatipariśodhana Maṇḍala again he is described somewhat differently as :

> Bhadrapālaḥ śubhraḥ savyena sajjvālaratnadhārī
> kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

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1. Clark : TLP, II, p. 135.
2. Clark : TLP, II, p. 146.

"Bhadrapāla is white in colour. He holds in his right hand the glistening jewel, while his clenched left hand rests on the hip."

Bhadrapāḷa is represented only once in the Chinese collection and there his form is identical with that of his sire Amitābha[1]. Fig. 69 illustrates a Nepalese drawing of Bhadrapāla.

22. SARVĀPĀYANJAHA

Colour—White Symbol—Act of removing sin or goad

Bodhisattva Sarvāpāyañjaha (Remover of all miseries) is also known by his shorter name of Apāyañjaha and is described twice in the Nispannayogāvali in two independent forms.

In the Mañjuvajramandala this interesting Bodhisattva is described as :

Sarvāpāyañjahaḥ śuklo hastadvayena pāpakṣepaṇābhinayī.

NSP, p. 50.

"Sarvāpāyañjaha is white in colour. With his two hands he displays the act of removing all sins."

In the Durgatipariśodhanamaṇdala he is described as Apāyañjaha with the following words :

Apāyañjahah śveto'ṅkuśabhrtkaradvayaḥ. NSP, p. 66.

"Apāyañjaha is of white colour. With both hands he carries the Aṅkuśa (goad)."

He is represented twice in the Chinese collection. In one he is identical with his spiritual sire Akṣobhya with the Bhūsparśa mudrā and in another his right hand with open palm rests against the chest while the left shows the act of forbidding. Perhaps this attitude is identical with the act of removing sin[2]. Fig. 70 is a Nepalese drawing of the deity. Fig. 71 illustrates his Chinese statuette.

23. AMOGHADARŚIN

Colour—Yellow Symbol—Lotus

The name of Bodhisattva Amoghadarśin appears in the third list of sixteen Bodhisattvas headed by Maitreya in the Niṣpannayogāvali. The Durgatipariśodhanamandala contains the only one description as available in the work. There his form is described in the following words :

Amoghadarśī pītaḥ sanetrāmbhojabhrd-daksinakaraḥ
kaṭisthavāmamuṣṭiḥ NSP, p. 66.

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[1] Clark : TLP, II, p. 147.

[2] Clark : TLP, II, pp. 143, 169.

"Amoghadarśi is yellow in colour In his right hand he holds the lotus with its central core, while the clenched left rests on the hip."

Amoghadarśin's statuette occurs thrice in the Chinese collection[1]. Fig. 72 is a Nepalese drawing of Bodhisattva Amoghadarśin.

24. SURAṄGAMA

Colour—White Symbol—Sword

Suraṅgama's name occurs in the third list of the sixteen Bodhisattvas headed by Maitreya. In the Niṣpannayogāvalī his name is referred to twice only and his single independent form is described in the Durgatipariśodhanamandala as under :

> Suraṅgamaḥ śubhraḥ savyena asidharaḥ kaṭisthavāmamuṣṭiḥ
>
> NSP, p. 67.

"Suraṅgama is white in colour. He holds the sword in the right hand, while the clenched left is placed on the hip."

In the Chinese collection Suraṅgama is represented only once, and that too in a different form[2]. Fig. 73 illustrates a Nepalese drawing of the Bodhisattva Suraṅgama.

25. VAJRAPĀṆI

Colour—White Symbol—Vajra

The Bodhisattva Vajrapāṇi although not included in the three lists of Bodhisattvas as available in the Niṣpannayogāvalī, is nevertheless important as one of the eight principal Bodhisattvas enumerated in the Sādhanamālā in Sādhana No. 18 for Lokanātha. This list of eight Bodhisattvas is also headed by Maitreya and consists of :

1. Maitreya
2. Kṣitigarbha
3. Vajrapāṇi
4. Khagarbha
5. Mañjughoṣa
6. Gaganagañja
7. Viṣkambhin
8. Samantabhadra

The description of Vajrapāṇi also occurs under the Lokanāthasādhana in the Sādhanamālā. A half verse here describes Vajrapāṇi :

> Vajrapāṇiśca śuklābho vajrahasto varapradaḥ.
>
> Sādhanamālā, p. 49.

"Vajrapāṇi is of white colour, carries the Vajra in one hand and displays the Abhaya mudrā in the other."

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[1] Clark : TLP, II, pp. 20, 143, 247.

[2] Clark : TLP, II, p. 135.

This Bodhisattva of the Dhyāni Buddha Akṣobhya is popular in China and at least five statuettes are noted in the *Two Lamaistic Pantheons*, Vol. II.[1] Tibetan specimens[2] of his image are also found.

GENERAL REMARKS

This Chapter on the Bodhisattvas cannot be closed without a reference to a very important passage in the Niṣpannayogāvalī, where the Bodhisattvas are connected with their spiritual sires, whose forms they assume. In the Vajradhātumaṇḍala[3] it is said that the four Bodhisattvas :

1. Maitreya
2. Amoghadarśī
3. Sarvāpāyañjaha
4. Sarvaśokatamonirghātamati

have the same form as that of the eastern Dhyāni Buddha Akṣobhya of blue colour.

The four Bodhisattvas :

1. Gandhahasti
2. Suraṅgama
3. Gaganagañja
4. Jñānaketu

have the same form as that of the southern Dhyāni Buddha Ratnasambhava of yellow colour.

The four Bodhisattvas :

1. Amitaprabha
2. Chandraprabha
3. Bhadrapāla
4. Jālinīprabha

have the same form as that of the western Dhyāni Buddha Amitābha of red colour.

The four Bodhisattvas :

1. Vajragarbha
2. Akṣayamati
3. Pratibhānakūṭa
4. Samantabhadra

have the same form as that of the northern Dhyāni Buddha Amoghasiddhi of green colour.

Although this is a valuable iconographic information, it should, however, be noted that these are not absolute laws, but the views of only certain psychic schools of Buddhist Tantra. Be it noted, however, that the Central Dhyāni Buddha Vairocana has no place in this classification and none of the sixteen Bodhisattvas is affiliated to him. Nevertheless, the information as given in the Vajradhātumaṇḍala of the Niṣpannayogāvalī will be found to be of value in identifying some of the Chinese statuettes where Bodhisattvas are given Dhyāni Buddha forms.

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[1] Op. Cit. pp. 8, 11, 56, 197, 201. For further details see Getty : GNB, pp. 50-51.

[2] Gordon : ITL, p. 64.

[3] NSP, p. 45.

CHAPTER III

BODHISATTVA MANJUŚRI

There is no doubt that the place assigned to Mañjuśrī in the Buddhist pantheon is one of the very highest. The Mahāyānists consider him to be one of the greatest Bodhisattvas. They believe that the worship of Mañjuśrī can confer upon them wisdom, retentive memory, intelligence and eloquence, and enables them to master many sacred scriptures. It is no wonder, therefore, that his worship became widely prevalent amongst the Buddhists of the North. They conceived him in various forms and worshipped him with various mantras. Those who could not form any conception of him according to Tāntric rites, attained perfection only by muttering his numerous mantras.

It is difficult to fix the exact time when Mañjuśrī entered the pantheon of the Northern Buddhists. His images are not found in the Gandhara and Mathura schools of sculpture, and Aśvaghoṣa, Nāgārjuna, Āryadeva do not mention him in their works. His name occurs for the first time in the Āryamañjuśrīmūlakalpa which is obviously a pre-Guhyasamāja work, and then in the Guhyasamāja Tantra which is dated circa 300 A.D. In this work there are at least four[1] references to Mañjuśrī and three[2] to Mañjuvajra. His name also occurs in the Sukhāvatī Vyūha or the Amitāyus Sūtra in its smaller recension[3] which was translated into Chinese between A.D. 384 and 417. Subsequent Buddhist works however give many references to Mañjuśrī, and in the accounts of foreign travellers like Fa-hien[4], Hiuen-Thsang, I-Tsing, Mañjuśrī also finds mention. His images are to be found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.

Many details about Mañjuśrī are to be found in the Svayambhū Purāṇa, dealing with the glories of the Svayambhūkṣetra in Nepal. The Ādibuddha manifested himself here in the shape of a flame of fire, and so it is called the Svayambhūkṣetra (place of the Self-Born). This place is consecrated with a temple of Ādibuddha, and close to it is the Mañjuśrī Hill now known as the Sarasvatīsthāna. The information about Mañjuśrī as gleaned from the Svayambhū Purāṇa is given below in brief.

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[1] Guhyasamāja Tantra, G.O.S., pp. 46, 69, 93, 133.

[2] Ibid, pp. 51, 87, 121.

[3] Sukhāvatīvyūha, p. 92, App. II.

[4] There is a considerable difference of opinion with regard to the divinity of Mañjuśrī mentioned by Fa-Hien. Legge : Travels of Fa-Hien, p. 46.

It is said therein that Mañjuśrī hailed from China, where he was living on mount Pañcaśīrṣa (the Hill of Five Peaks). He was a great saint with many disciples and followers, including Dharmakara, the king of the country. Receiving divine intimation one day that the self-born Lord Ādibuddha, has manifested himself as a flame of fire on a lotus on the waters of Lake Kālīhrada in Nepal, he forthwith set out for that country along with a large number of his disciples, his two wives and king Dharmakara, with the intention of paying homage to the deity. When he came to the lake, however, he found a great expanse of water surrounding the god rendering him quite inaccessible, and it was with immense difficulty that he could approach the flame and offer his obeisance. Having at last succeeded in doing so, however, he cast about in his mind for some means of making the god accessible to all and he began a circuit of the lake. When he reached the southern barrier of hills, he lifted his sword and clove it asunder. The hill was split into two, and the water rushed through that opening, leaving behind a vast stretch of dry land, which is now known as the Nepal Valley. The waters of the Bāghmatī flow down even to this day through that opening, which is still called "Kot-bār" or "sword-cut".

Mañjuśrī lost no time in erecting a temple over the flame of fire and on a hillock nearby he made his own abode, and also a Vihāra (or monastery) still known as the Mañjupattana, for his disciples. Lastly, he made Dharmakara the King of Nepal. These and many other pious deeds are ascribed to Mañjuśrī in the Svayambhū Purāṇa. Putting everything in proper order, Mañjuśrī returned home and soon attained the divine form of a Bodhisattva, leaving his mundane body behind[1].

From above it appears that Mañjuśrī was a great man who brought civilization to Nepal from China. He had apparently extraordinary engineering skill, and was a great architect. It is not definitely known when he came down to Nepal from China, but there is no doubt that in 300 A.D. he was well-known as a Bodhisattva. He wielded great influence on the minds of the Buddhists, and the Mahāyānists worshipped him in various forms and in various ways. He is known in almost all the countries in the continent of Asia where Buddhism had its sway. Various countries conceived various forms of Mañjuśrī, but there was a definite Indian tradition with regard to the conception.

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[1] An account of the story recorded in the Svayambhū Purāṇa with many details will be found in R. Mitra : *Sanskrit Buddhist Literature*, pp. 249-258 ; in Hodgson's Essay, p. 115 ff. and in Oldfield : *Sketches from Nipal*, Vol. II, p. 185 ff.

of Mañjuśrī and it is the purpose of this section to deal with the images that are purely Indian or are influenced largely by the Indian tradition.

It has been made abundantly clear that the Buddhists believe that their gods and goddesses affiliate themselves to the families of the five Dhyāni Buddhas, and as such, various attempts were made to assign Mañjuśrī to a particular Dhyāni Buddha. Sometimes in the Sādhanas he is made an offspring of Amitābha of red colour, and sometimes of Akṣobhya with the blue colour. Mañjuśrī also shows several colours showing his allegiance to several Kulas or families. The human origin of Mañjuśrī seems to be responsible for this kind of confusion. Mañjuśrī seems to have been deified in the same manner as Aśvaghoṣa, Nāgārjuna, Āryadeva, Asaṅga and many others were regarded as Bodhisattvas in the time of Hiuen Thsang.

Forty-one Sādhanas in the Sādhanamālā are devoted to the worship of Mañjuśrī, and in them are described several distinct forms of the Bodhisattva. In finding out the names of the different varieties of Mañjuśrī special stress has been laid on the mantras rather than on the colophons of the Sādhanas. It should always be noted that in determining the names of gods the mantras are the safest guides, especially when one deity has several divergent forms. The different forms of Mañjuśrī are described in the following pages one by one having distinct iconographic peculiarities.

In his simplest form Mañjuśrī carries the sword in his right hand and the Prajñāpāramitā manuscript in his left. In representations sometimes the two symbols are placed on lotuses. Sometimes he is accompanied only by Yamāri, sometimes only by his Sakti or female counterpart, sometimes by Sudhanakumāra and Yamāri and sometimes again by the four divinities, Jālinīprabha (also called Sūryyaprabha), Candraprabha, Keśinī and Upakeśinī. Though the last four are required to be present with Arapacana, they are nevertheless found in others also.

Under the general name of Mañjuśrī several of his Chinese images are noticed by Clark in his *Two Lamaistic Pantheons*[1]. A remarkable specimen showing Mañjuśrī in the company of two principal Hindu gods, Gaṇapati and Viṣṇu is found in the Baroda Museum (Fig. 74).

VAJRARĀGA

Colour—White Mudrā—Samādhi
Āsana—Vajraparyaṅka

Vajrarāga Mañjuśrī is also known by the two names of Vāk and Amitābha Mañjuśrī showing his allegiance to the Dhyāni Buddha Amitābha of red colour. Vajrarāga is one-faced and two-armed. His two hands are joined on his lap forming what is called the Samādhi or the Dhyāna mudrā. In this respect he is identical with the Dhyāni Buddha Amitābha whose effigy he bears on his tongue. He differs from the Dhyāni Buddha in respect of his ornaments and dress. Images of this form of Mañjuśrī are not altogether rare in India or in the Buddhist countries of the North. The Sādhanamālā describes his form in the following Dhyāna :—

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[1] Clark: TLP, II, pp. 7, 11, 53, 198.

Dvibhujaikamukhaṁ sitaṁ vajraparyaṅkopari samādhimudrāhastaṁ aśeṣakumārābharaṇabhūṣitaṁ pañcacīrakaṁ Mañjuśrībhaṭṭārakaṁ... niṣpādya...vajrajihvopari Buddhaṁ Amitābhaṁ vicintya... Oṁ Vākyedaṁ namaḥ iti japamantraḥ". Sādhanamālā, p. 129.

"The worshipper should think himself as Mañjuśrī Bhaṭṭāraka who is two-armed and one-faced and has white colour. His two hands are joined in forming the Samādhi mudrā. He is decked in all princely ornaments, wears the five pieces of monkish garments...thus meditating ...he should think of the figure of Buddha Amitābha on the adamantine tongue...'Oṁ Vākyedaṁ namaḥ' is the Mantra for muttering".

Fig. 75 illustrates a metal statuette of the god in the Baroda Museum. Fig. 76 illustrates a Nepalese drawing. Vajrarāga is known in Tibet[1] and China[2].

2. DHARMADHĀTU VĀGIŚVARA

Colour—Reddish White
Faces—Four
Āsana—Lalita
Arms—Eight

Stone or bronze images of Dharmadhātu Vāgīśvara are by no means common, but paintings are still made of him by the Citrakāras in Nepal. When represented he is white in colour with four faces, and eight arms, and he bears five jewels on his diadem. He is clad in celestial garments and the leading sentiment displayed by him is one of Śṛṅgāra (amour). The two principal hands carry the bow and the arrow, the second pair has the noose and the goad, the third the book and the sword, and the fourth the Ghaṇṭā and the Vajra. He may also have another form, exhibiting the Dharmacakra mudrā in the first pair of hands instead of the bow and the arrow, and in the second pair the arrow and the vessel instead of the noose and the goad. The Dhyāna describing the former is given below :—

"...Aṣṭabhujaṁ caturmukhaṁ mūlamukhaṁ raktagauraṁ dakṣiṇaṁ kuṁkumāruṇaṁ paścimaṁ padmaraktaṁ, uttaraṁ pītaraktaṁ, dvābhyāṁ hastābhyāṁ dhanurbāṇandharaṁ, aparābhyāṁ pāśāṅkuśadharaṁ, punaraparābhyāṁ Prajñāpāramitāpustakakhaḍgadharaṁ, tathāparābhyāṁ ghaṇṭāvajradharaṁ mahārāgaśṛṅgārarasojjvalaṁ lalitāsanasthaṁ viśvapadmacandre divyavastrābharaṇaṁ Amitābhajaṭāmukuṭinaṁ...

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[1] Gordon : ITL, p. 66 illustrates his statue under the general title of Mañjuśrī.

[2] Clark : TLP, II, pp. 120, 227.

Sādhanamālā, p. 128.

"The worshipper should think himself as the god Dharmadhātuvāgīśvara who is eight-armed, four-faced and of reddish-white colour. His right face is red, the face behind is of lotus-red colour, and the left is of yellowish red colour. He holds the bow and the arrow in one pair of hands, the noose and the goad in another pair, the Prajñāpāramitā manuscript and the sword in the third and the Ghaṇṭā and the Vajra in the fourth. He displays the sentiment of Śṛṅgāra (amour), and sits on the moon on a double lotus in the Lalita attitude. He is decked in celestial garments and ornaments and bears on his Jaṭāmukuṭa (crown of matted hair) the effigy of Amitābha".

(ii)

Colour—Golden Yellow Faces—Four
Arms—Eight

Mañjughoṣa is the principal deity in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. His form may be given briefly as follows :

"Mañjughoṣo Vajraparyaṅkī... suvarṇavarṇaḥ......pīta-nīla-rakta-sita-mūla-savyapaścimavāmamukho aṣṭabhujo dvābhyāṁ Dharmacakramudraḥ savyaiḥ kṛpāṇa-bāṇa-vajrāṇi vāmaiḥ prajñāpāramitāpustaka-cāpavajra-ghaṇṭā vibhrāṇaḥ". NSP, p. 54.

"Mañjughoṣa sits in the Vajraparyaṅka attitude......is of golden colour......His four faces show the yellow colour in the first, blue in the right, red behind, and white left. He is eight-armed. With the two principal hands he exhibits the Dharmacakra Mudrā. The remaining right hands show the sword, the arrow and the Vajra, while the remaining left carry the Prajñāpāramitā manuscript, the bow and the bell".

Three of his images are known to the Chinese collection of Peiping.[1] He is also found in Tibet

3. MANJUGHOṢA

Colour—Golden Yellow Mudrā—Vyākhyāna
Vāhana—Lion Symbol—Lotus in the left

Four Sādhanas in the Sādhanamālā describe this variety of Mañjuśrī, which is known by the name of Mañjughoṣa. When represented, he closely resembles Mañjuvajra, with the difference that the

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1. TLP, II, pp. 115, 124, 241, 262.
2. Getty : GNB, PL. XXXV, 6 is a good illustration of this form.

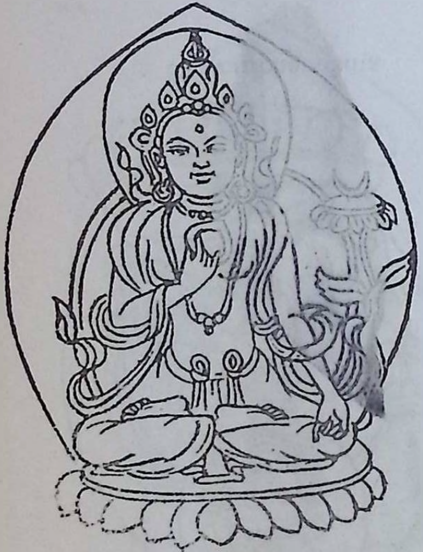

Fig. 59 Candraprabha

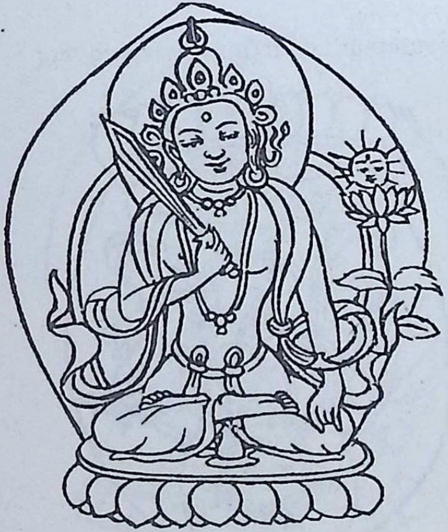

Fig. 60 Jaliniprabha

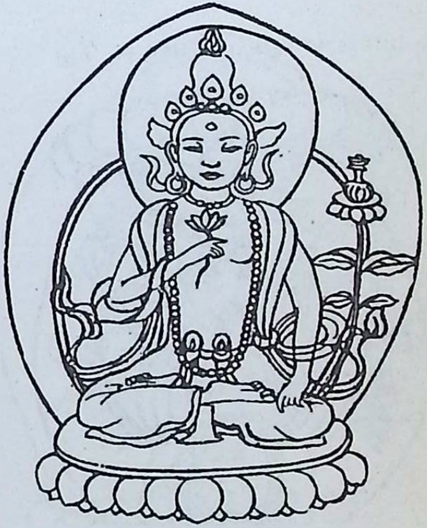

Fig. 61 Amitaprabha

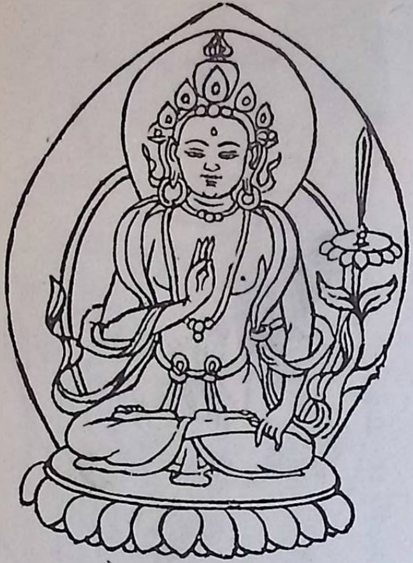

Fig. 62 Pratibhānakūṭa

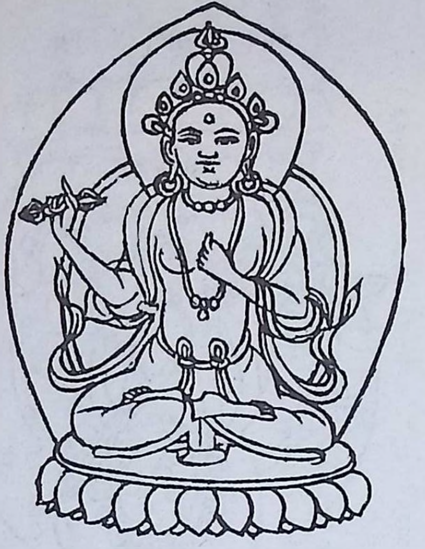

Fig. 63 Sarvaśokatamonirghātamati

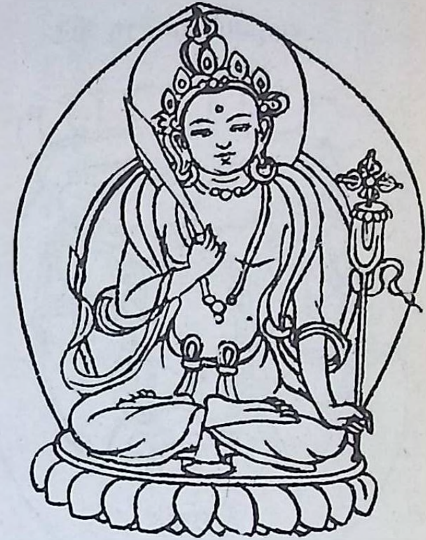

Fig. 64 Sarvanivaraṇaviskambhi

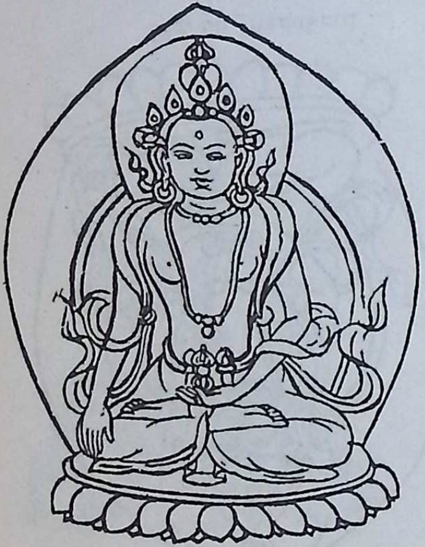

Fig. 65 Maitreya

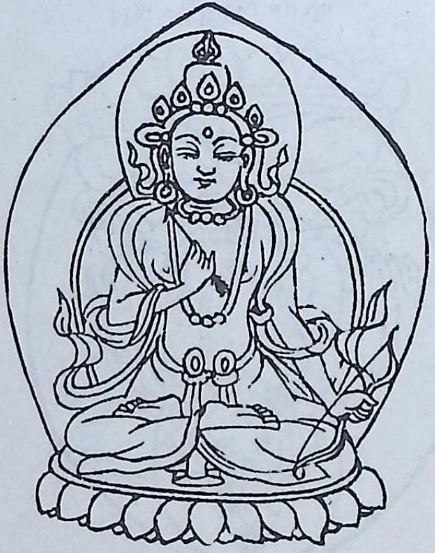

Fig. 66 Mañjuśrī

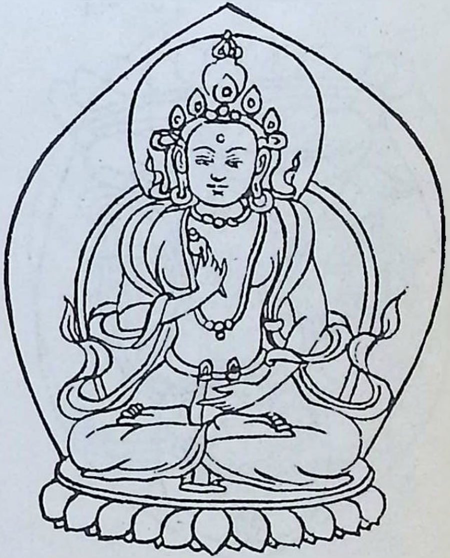

Fig. 67 Gandhahasti

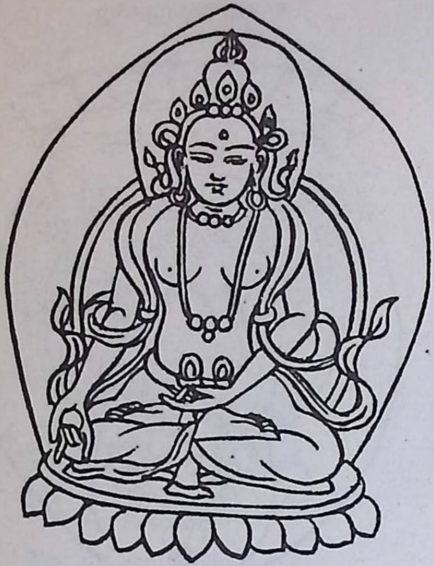

Fig. 68 Jñānaketu

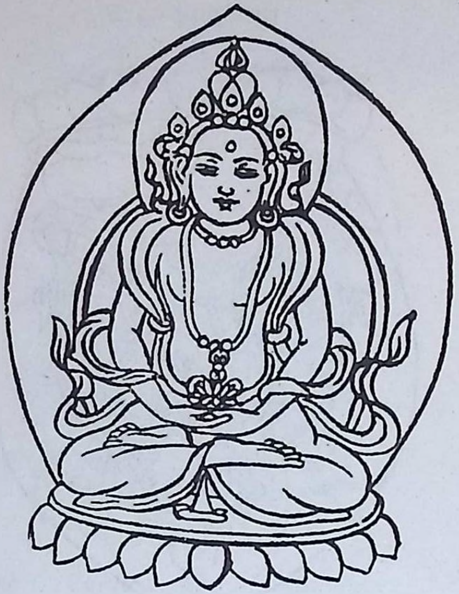

Fig. 69 Bhadrapāla

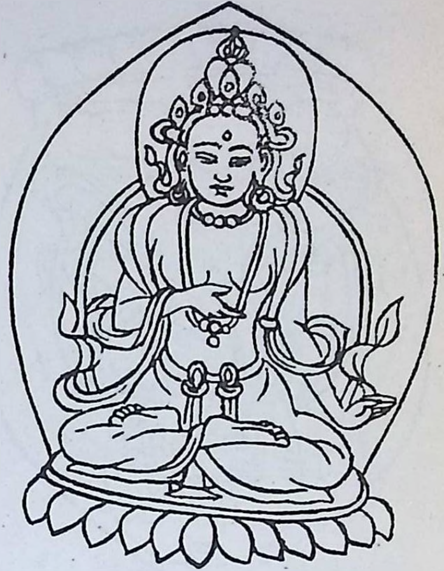

Fig. 70 Sarvāpāyañjaha

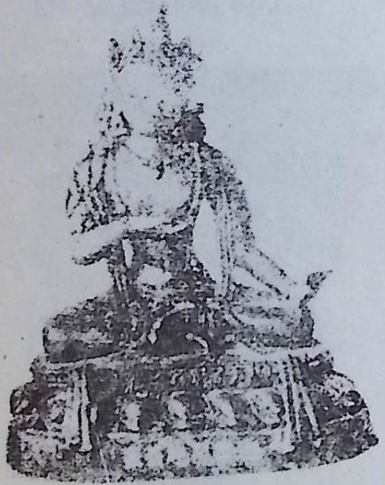

Fig. 71 Sarvāpāyañjaha
(*Peiping*)

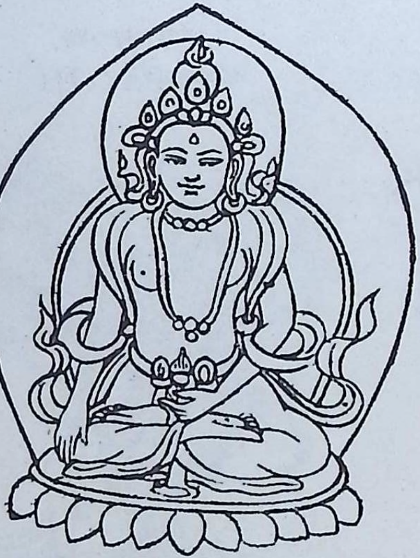

Fig. 72 Amoghadarśin

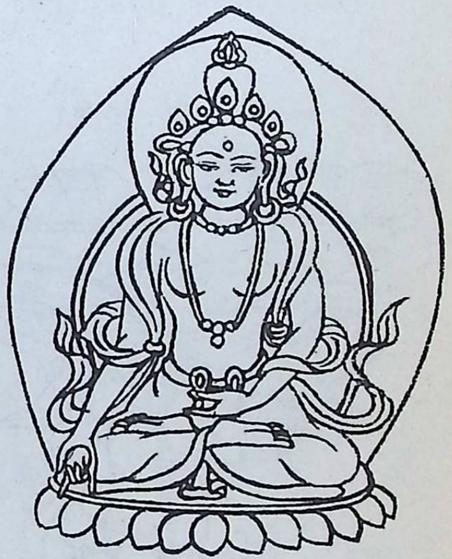

Fig. 73 Suraṅgama

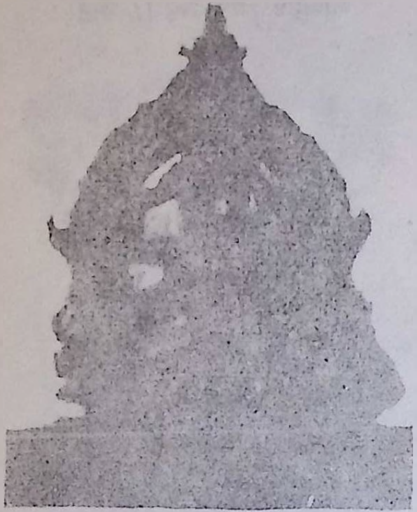

Fig. 74 Mañjuśrī with
Ganapati and Visnu
(*Baroda Museum*)

Fig 75 Vajrarāga
(*Baroda Museum*)

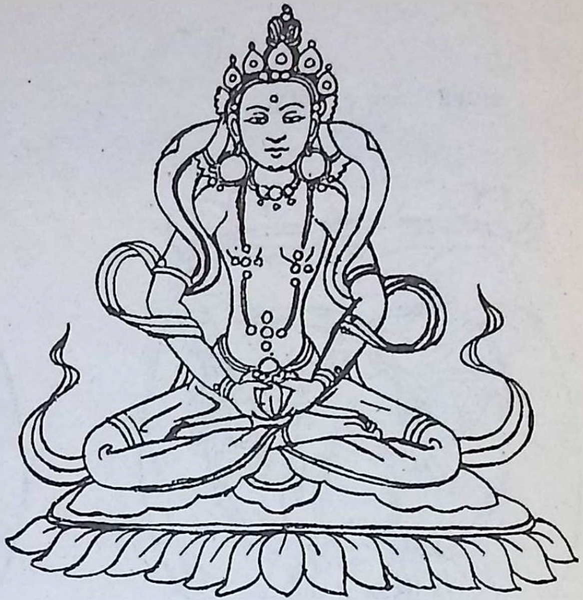

Fig. 76 Vajrarāga

Fig. 77 Siddhaikavira

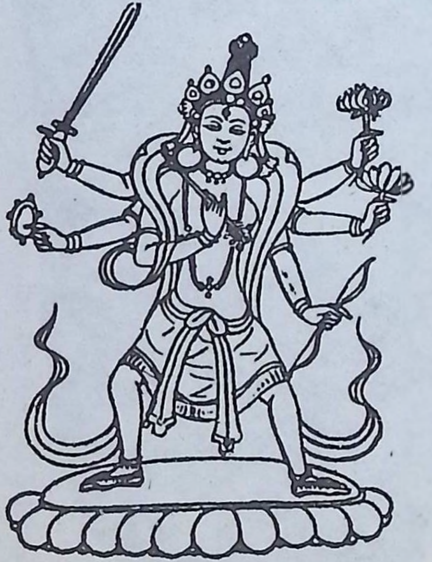

Fig. 78 Vajrānaṅga

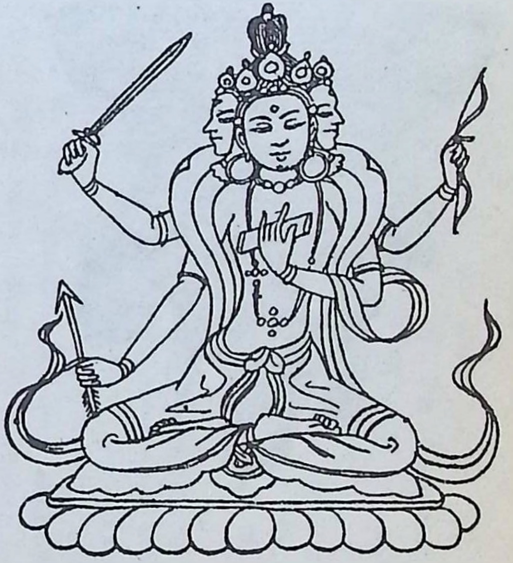

Fig. 79 Nāmasaṅgīti Mañjuśrī

Fig. 80 Nāmasaṅgiti Mañjuśrī
(*Peiping*)

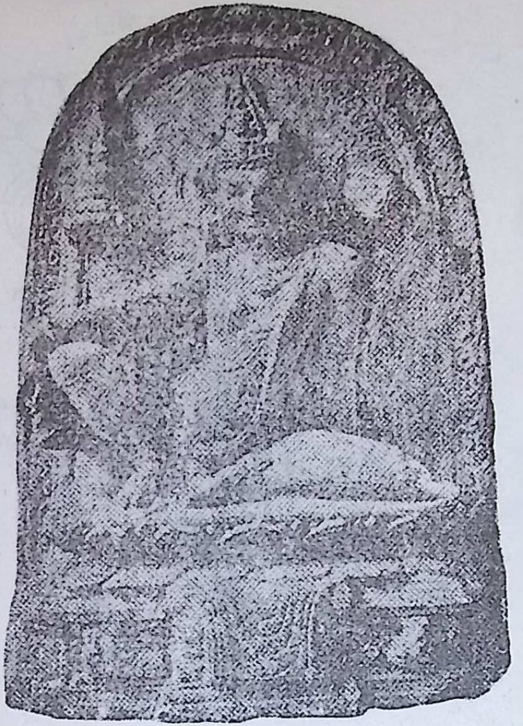

Fig 81 Vāgīśvara
(*Indian Museum*)

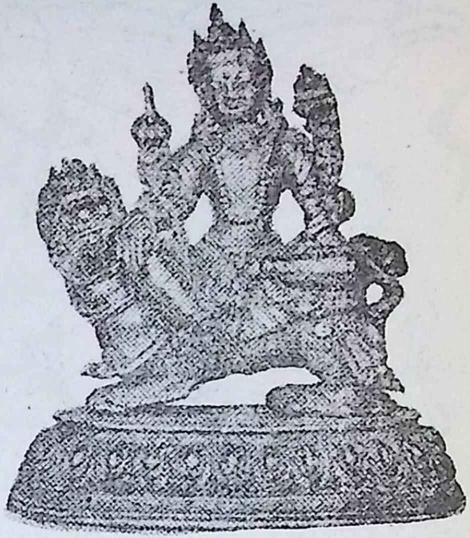

Fig. 82 Vāgīśvara
(*Nepal*)

lotus here does not bear the book. It may also be pointed out that Mañjughoṣa should have the lotus only in his left, but Mañjuvara may have it on either side bearing the book. His complexion is golden yellow, he rides a lion, and is decked in all sorts of ornaments. He is two-armed and displays the Vyākhyāna mudrā, and in his left there is the lotus. He is sometimes accompanied by Yamāri in the left and Sudhanakumāra in the right. The Dhyāna as found in one of the Sādhanas is given below:—

"Mañjughoṣarūpam-ātmānaṁ paśyet siṁhasthaṁ kanakagauravarṇaṁ sarvālaṅkārabhūsitaṁ Vyākhyānamudrāvyagrakaraṁ vāmapārśve utpaladharam Akṣobhyamukuṭinam. Daksiṇe Sudhanakumāraṁ vāme Yamāntakaṁ paśyet...mantraṁ japet Oṁ Vāgīśvara Mūḥ." Sādhanamālā, p. 109.

The worshipper should meditate himself as the deity Mañjughoṣa who rides a lion, and is of golden yellow colour. He is decked in all ornaments, and his hands are engaged in forming the Vyākhyāna (teaching) mudrā. He displays the night lotus in his left, and bears the image of Akṣobhya on his crown. On his right there is Sudhanakumāra and on the left Yamāntaka... The Mantra Oṁ Vāgīśvara Mūḥ should be muttered.

Some of the Sādhanas mention that he should sit in Lalitāsana on the back of a lion while others are silent about the attitude or Āsana. It is thus possible to conclude that he may sit in other attitudes also, such as the Vajraparyaṅka or the Ardhaparyaṅka. His colour is generally yellow, but he may have the colour of Kuṅkuma as well.

4. SIDDHAIKAVIRA

Colour—White Mudrā—Varada
Symbol—Lotus

Four Sādhanas in the Sādhanamālā describe the form of Siddhaikavīra and in one of these he is said to bear the image of the Dhyāni Buddha Akṣobhya on his crown (Mauli) thus showing the family connection with Akṣobhya the progenitor of the Vajra family. When represented, his left hand holds the blue lotus while the right displays the Varada mudrā. The Dhyāna in the Sādhanamālā describes his form in the following words:

"Siddhaikavīro Bhagavān candramaṇḍalasthaḥ candropāśrayaḥ jagadudyotakārī dvibhuja ekamukhaḥ śuklaḥ vajraparyaṅkī divyālaṅkārabhūṣitaḥ pañcavīrakaśekharaḥ.... vāme—nīlotpaladharaḥ dakṣiṇe varadaḥ...tato Bhagavato maulau Akṣobhyaṁ devatyaḥ pūjāṁ kurvanti".

Sādhanamālā, p. 140.

"God Siddhaikavīra sits on the orb of the moon, is supported by the moon, and illumines the world. He is two-armed, one-faced and of white colour. He sits in the Vajraparyaṅka attitude, and is decked in celestial ornaments. His head is decorated with the effigies of the five Dhyāni Buddhas...He carries the Utpala in the left hand and exhibits the Varada mudrā in the right. The goddesses pay homage to Aksobhya who is on the crown of the God"

In another Sādhana the description of the Mandala for Mañjuśrī is given. The god in the form of Siddhaikavīra is painted red and is placed in the centre. He is accompanied by four deities, Jālinīprabha, Candraprabha, Kaśinī and Upakśinī. These four deities more often accompany Arapacana, another form of Mañjuśrī which will be described later. The Sādhanas are not generally explicit as to the Āsana of the god. In Saranath his image is shown in a standing attitude (Fig. 77).

A confusion is likely to arise between the forms of Lokanātha and Siddhaikavīra if they are both represented without companions and without the figure of the parental Dhyāni Buddha on their crown, for both these deities have the same symbol, the lotus and the same mudrā, the Varada pose. In that case the image would most likely be identified as that of Lokanātha, who happens to be widely represented. Images of Siddhaikavīra, it may be added, are extremely rare.

5. VAJRĀNANGA

Colour—Yellow

Āsana—Pratyālidha Hands—Six or Four

This form of Mañjuśrī bearing the image of Akṣobhya on the crown is known as Vajrānaṅga, who is worshipped in the Tāntric rite of Vaśikaraṇa, or bewitching men and women. His complexion is yellow, he is in the prime of youth, and bears the image of Akṣobhya on his crown. The two principal hands hold the fully expanded bow of flowers charged with the arrow of a lotus bud. The four remaining hands carry the sword and the looking-glass in the two right hands, while the two left carry the lotus and the Aśoka bough with red flowers. In another Sādhana the Aśoka bough is replaced by Kaṅkelli flowers. He may have an alternative form with four hands, in which case the hands carrying the mirror and the Aśoka bough are dropped. The Dhyāna describing the six-armed variety of Vajrānaṅga is given below:

Vajrānaṅganāmā Ārya-Mañjughoṣaṁ pītavarṇaṁ ṣadbhujaṁ mūlabhujābhyāṁ ākarṇapūritaraktotpalakalikāśarayukta-kusumadhanurdharaṁ ; dakṣiṇadvayena khadgadarpaṇabhṛtaṁ vāmayugalenendīvararaktāśokapallavadharaṁ ; Akṣobhyādhiṣṭhita-jaṭāmukutinaṁ pratyālīdhapadaṁ ṣodaśavarṣākāraṁ mahāśṛṅgāramūrtim paśyet".

Sādhanamālā, p. 124.

"The worshipper should think himself as Ārya-Mañjughoṣa in the form of Vajrānaṅga with yellow complexion, and six arms. With the two principal hands he draws to the ear the bow of flowers charged with an arrow of a red lotus bud; the two remaining right hands carry the sword and the mirror, while the two left hold the lotus and the Aśoka bough with red flowers. He bears the image of Akṣobhya on his Jaṭāmukuṭa, stands in the Pratyālidha attitude, appears a youth of sixteen years and displays the intense Śṛṅgāra Rasa".

Vajrānaṅga as the name implies, is the Buddhist God of Love,—the prototype of the Hindu God Madana—in the Buddhist Pantheon. The flowery bow and the arrow of flowers are strikingly common to both. Unlike the Hindu Anaṅga, however, several other weapons besides these are also attributed to the Buddhist God of Love, and an account is given below of how he makes use of them.

It is said in the Sādhanamālā that in the act of bewitching a woman, the worshipper should imagine himself as piercing her bosom with the arrow of the lotus bud. The woman falls flat on the ground in a swoon, whereupon the worshipper should visualise her legs as being tied by the chain which is the bow. Then he should imagine that the noose of the lotus stalk is flung round her neck, and she is drawn to his side. Thereupon, he should think that he is striking her with the Aśoka bough, is frightening her with the sword, and subsequently he has only to confront her with the mirror by which she is completely subjugated[1]. Fig. 78 illustrates a Nepalese drawing of the deity.

6. NĀMASAṄGITI MANJUŚRI

Colour—Reddish white Āsana—Vajraparyaṅka

Faces—Three Arms—Four

This form of Mañjuśrī with the effigy of the Dhyāni Buddha Akṣobhya on the crown is known as Nāmasaṅgīti Mañjuśrī, to whom only one Sādhana in the Sādhanamālā is assigned. In this Sādhana he is described as three-faced and four-armed, and as bearing the image of Akṣobhya on the crown. The first or the principal face is red, the second blue and the third white. Of his four hands, the first pair holds the bow and the arrow and the second the book and the sword. He sits in the Vajraparyaṅka attitude on the lotus. The Dhyāna describes him in the following terms :

"...Raktagauraṁ padmacandropari vajraparyaṅkaniṣaṇṇaḥ ; prathamamukhaṁ raktaṁ, dakṣiṇam nīlaṁ, vāme śuklaṁ iti trimukhaṁ, hastacatuṣṭayena yathayogaṁ Prajñākhadgadhanurbāṇayoginaṁ ratnakirīṭinaṁ dvātriṁśallakṣaṇānuvyañjanavirājitaṁ kumārābharaṇabhūṣitaṁ ātmānam vibhavya tadanu sarva-Tathāgatābhiṣekapūrvakaṁ Akṣobhyamaulinaṁ ātmānam vicintya... Sādhanamālā, p. 159-160.

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[1] Sādhanamālā, p. 123.

"The worshipper should meditate himself as Āryanāmasaṅgīti, who is reddish white in colour and sits in the Vajraparyaṅka attitude on the orb of the moon on a lotus. His principal face is red, the right blue and the left white and thus he is three-faced. In his four hands he carries the Prajñā(pāramitā), the sword, the bow and the arrow according to custom. He wears a bejewelled crown and is endowed with the thirty-two major and eighty minor auspicious marks. He appears a prince with princely ornaments......Then the worshipper after offering Abhiṣeka to all the Tathāgatas, should further meditate himself as bearing the effigy of Akṣobhya on the crown."

Rare are the images of this form of Mañjuśrī. Fig. 79 illustrates a Nepalese drawing of the deity.

Nāmasaṅgīti Mañjuśrī is known in China[1]. Fig 80 illustrates his statuette in China.

7. VĀGIŚVARA

Colour—Red or Yellow
Āsana—Ardhaparyaṅka
Vāhana—Lion
Symbol—Utpala

Vāgīśvara is the tutelary deity of the Nepalese Buddhists and is widely worshipped in Nepal. The fact that innumerable prayer-wheels in Nepalese temples bear, in monumental Newari characters, the mantra "Oṁ Vāgīśvara Muḥ" stands witness to his popularity.

One of the Sādhanas describes him as red in colour with all princely ornaments, and as seated on a lion in the Ardhaparyaṅka attitude. He carries the Utpala in his left hand, and the right is disposed in a graceful attitude. He may have a yellow variety, which is known as the Mahārājalīla Mañjuśrī, and the Dhyāna describing that form has already been quoted and translated by Professor Foucher. The red variety of Vāgīśvara is described in the Dhyāna thus ;

"Pañcavīrakaśekharaṁ kumāraṁ sarvābharaṇabhūṣitaṁ kuṅkumāruṇaṁ vāmenotpalaṁ dakṣiṇena līlayā sthitaṁ siṁhāsanasthaṁ ātmānam kumārarūpeṇa cintayet...Oṁ Vāgīśvara Muḥ".

Sādhanamālā, p. 105.

"The worshipper should think himself as Vāgīśvara whose head is beautified by the images of the five Dhyāni Buddhas. He looks a prince, is decked in all ornaments, and has the complexion of Kuṅkuma. He carries the night lotus in his left hand while the right is displayed artistically. He rides a lion and possesses princely grace...Oṁ Vāgīśvara Muḥ.

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[1] Clark : TLP, II, p. 263.

The Indian Museum image (Fig. 81) of this divinity carries a bell in the right hand, and sits on a lion throne instead of a lion. The other image in bronze (Fig. 82) is a recent one, and represents the god somewhat differently. Vāgīśvara statuettes are found in Tibet[1].

8. MANJUVARA

Colour—Golden Yellow Mudra—Dharmacakra
Āsana—Lalita or Ardhaparyaṅka Symbol—Prajñāpāramitā on lotus

Two Sādhanas in the Sādhanamālā are devoted to the worship of Mañjuvara who is widely represented. He is yellow in colour, sits on the back of a lion, in the Lalita or the Ardhaparyaṅka attitude, and displays the sentiment of Śṛṅgāra (amour) lavishly. His two hands are joined against the chest in forming the Dharmacakra mudrā which is the eternal symbol of instruction on the secrets of Dharma. He holds the stalk of one or two lotuses on which appears the Prajñāpāramitā manuscript. The text of the Dhyāna in one of the Sādhanas is given below :

"Taptakāñcanābhaṁ pañcavīrakakumāraṁ Dharmacakramudrāsaṁyuktaṁ Prajñāpāramitānvitotpaladhāriṇaṁ siṁhasthaṁ lalitākṣepaṁ sarvālaṅkārabhūṣitaṁ...Oṁ Mañjuvara Hūṁ". Sādhanamālā, p. 111.

"The worshipper should think himself as god Mañjuvara of golden yellow colour with head decorated with the images of the five Dhyāni Buddhas. His hands display the Dharmacakra mudrā and he shows the blue lotus bearing the Prajñāpāramitā manuscript. He rides a lion, sits thereon in the Lalita attitude and is decked in all ornaments ...Oṁ Mañjuvara Hūṁ".

According to a second Sādhana Mañjuvara should have the lotus in his left hand with the Prajñāpāramitā on it. He may sit in the Ardhaparyaṅka attitude and may be accompanied with the fierce god Yamāntaka of blue colour, whose face distorted with bare fangs is terrible to behold. Yamāntaka carries the staff in one of his hands and touches the feet of Mañjuvara with the other.

The image (Fig. 83) discovered at Bara in the district of Birbhum in Bengal[2] probably represents this form of Mañjuśrī, with the miniature figures of the five Dhyāni Buddhas over the head, and of the two divinities to the right and left of him. The figure to the right probably represents Sudhanakumāra and the figure to the left is Yamāntaka. The principal god here displays the Dharmacakra mudrā and from under his left armpit rises a lotus which bears the Prajñāpāramitā manuscript as required by the Sādhana. The lotus to the right is added in order to maintain the balance with the lotus to the left.

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[1] Gordon : ITL, p. 68 under the title of Mahārājalilā Mañjuśrī.

[2] This image was first identified as that of the Hindu goddess, Bhuvaneśvarī in the *Birbhum Bibarana.* (in Bengali), then as that of Siṃhanāda Lokeśvara in A. S. I. Eastern Circle, Annual Report. 1920-21, p. 27 and later on as that of Mañjuśrī in *Ibid,* Plate 1, Fig. 2.

The lion vehicle of Mañjuvara is sometimes absent, and in later images he may be found sitting in the Paryaṅka or any other attitude (Fig. 84). The lotus to the right which is not expressly required by the Sādhana sometimes bears the book (Fig. 85), and sometimes the sword in order to preserve the balance in a better way (Fig. 86). One of the two Indian Museum images of Mañjuvara has on either side of the god two feminine figures which no doubt represent the two wives of Mañjuśrī, Keśinī and Upakeśinī. Mañjuvara is well known in Tibet[1].

9. MANJUVAJRA

(i)

Colour—Red
Faces—Three
Arms—Six
Variety—Yab-yum

The form of Mañjuśrī called by the name of Mañjuvajra is somewhat popular amongst the Tāntric Buddhists. Several of his forms are described both in the Sādhanamālā and the Niṣpannayogāvalī of Abhayākara Gupta. In the Sādhanamālā the colour of his body including the principal face is red like Kuṅkuma, the right face is blue and the left white. He has six arms of which the principal pair is engaged in embracing his female counterpart. The remaining four hands carry the sword, the arrow, the bow and the night lotus. He sits in Vajrāsana or in the Vajraparyaṅka attitude on the orb of the moon supported by a lotus. The Dhyāna is in verse and may be quoted as follows :—

Kuṅkumāruṇasanmūrtir-nīlasitatrayānanaḥ I
Bhujadvayasamāśliṣṭa-svābhavidyādharāsyadhṛk II
Khaḍgabāṇabhujañcāpa-nīlotpalaparigrahaḥ I
Viśvadalābjacandrasthaḥ vajrāsanaśaśiprabhaḥ II

Sādhanamālā, p. 163.

"...His handsome body is red like Kuṅkuma and he is endowed with three faces of (Kuṅkuma) blue and white colour. He embraces his Svābhā Prajñā with two arms, of which one touches her face. He carries the Khaḍga, the arrow, the bow, and the blue Utpala, sits on the moon on a double lotus in Vajrāsana, and is radiant like the moon."

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[1] Gordon : ITL, p. 68 under the title of Dharmacakra Mañjuśrī, Getty : GNB, pl. XXXV.

Mañjuvajra is represented in Tibet[1].

(ii)

Colour—Golden Yellow Faces—Three
Arms—Six

Mañjuvajra is the principal deity of the Mañjuvajra Maṇḍala in the Niṣpannayogāvali. His form has been described thus :

"Siṁhopari sattvaparyaṅkaniṣaṇṇo Bhagavān Vairocanasvabhāvo Mañjuvajraḥ kamanīyakanakakāntiḥ... pīta-nīla-śukla-savyetaravaktraḥ ṣaḍbhujo dakṣiṇaiḥ khaḍgavaradabāṇān vāmaiḥ Prajñāpāramitāpustaka-nīlābjadhanuṁṣi vibhrāṇaḥ."
NSP, p. 48.

"God Mañjuvajra is seated on the back of a lion, is of beautiful golden colour and resembles Vairocana. His three faces have yellow, blue and white colour. He is six-armed. In the three right hands he holds the sword, the Varada mudrā and the arrow. In the three left likewise he carries the Prajñāpāramitā manuscript, the blue lotus and the bow."

(iii)

Colour—Red Arms—Six

Mañjuvajra is the principal deity in a second Maṇḍala dedicated to Mañjuvajra in the Niṣpannayogāvali. Here he is identified with the Sixth Dhyāni Buddha Vajrasattva. The Kuleśa of this god is Akṣobhya according to a definite statement in the Maṇḍala. He is described thus:

"Bhagavān Vajrasattvo Mañjuvajra-rūpaḥ kuṅkumāruṇaḥ kṛṣṇa-sitasavyetaravadanaḥ pradhānabhujābhyaṁ svābha-prajñāliṅgitosiśa-rendīvaracāpadharo"...
NSP, p. 2.

"The god Vajrasattva in the form of Mañjuvajra is red like vermilion. His right face is blue and the left white. With the two principal hands he embraces his Prajñā ; in the others he carries the sword, the arrow, the lotus and the bow."

Under the name of Mañjuśrī his different forms are to be found in the Chinese collection[2]. Fig. 87 illustrates an eight-armed Mañjuvajra with the Śakti in the Baroda Museum. It is both remarkable and beautiful.

10. MANJUKUMĀRA

Colour—Red Vāhana—Animal
Faces—Three Arms—Six

Only one Sādhana is assigned to this form of Mañjuśrī in the Sādhanamālā, which depicts him as three-faced and six-armed, riding on an animal. In his three left hands he carries the Prajñāpāramitā, the Utpala and the bow while the three right show the sword, the arrow, and the Varada pose. The extract is given below :

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[1] Gordon : ITL, p. 66 with the Śakti under the title of Mañjunātha.

[2] Clark : TLP, II, pp. 7, 11, 53, 198, 199.

"Mañjukumāraṁ trimukhaṁ sadbhujaṁ kuṅkumāruṇaṁ nīlasitadakṣiṇetaravadanaṁ sattvaparyaṅkinaṁ Khaḍgabāṇavaradaṃ dakṣiṇakaratrayaṁ, Prajñāpāramitāpustakanīlotpalacāpavad-vāmakaratrayam saśṛṅgārakumārābharaṇanivasanādikaṁ nānāpuṣpamahāśobhacīratrayavirājitaṁ Tathāgataparamāṇu-parighaṭitaṁ ātmānaṁ dhyātvā..."

Sādhanamālā, p. 151.

"The worshipper should think himself as god Mañjukumāra, who is three-faced and six-armed, of red Kuṅkuma, colour. His right and left faces have (respectively) the blue and white colour. He is seated on an animal. His three right hands hold the sword, the arrow and the Varada pose, while the three left carry the Prajñāpāramitā, blue Utpala and the bow. He is decked in princely ornaments and dress as befitting the Śṛṅgāra (amour) sentiment he displays. He wears the three rags of a mendicant, which are richly decorated with various kinds of flowers. His body is composed of the particles of the Tathāgatas...Thus meditating..."

Mañjukumāra is not known either in sculptures or in ancient paintings. Fig. 88 illustrates a drawing from Nepal.

11. ARAPACANA

Colour—White or red
Āsana—Vajraparyaṅka
Companions—Four
Symbols—Book and Sword

Eight Sādhanas in the Sādhanamālā describe the form of this divinity, which is sometimes white and sometimes red. He sits always in the Vajraparyaṅka attitude, but when he sits on an animal he is called Prajñācakra. He is accompanied by the four divinities, Keśinī, Upakeśinī, Candraprabha and Sūryaprabha, and as the group of five originates from the five syllables, 'A', 'R', 'P', 'C' and 'N', the principal god is called Arapacana. When represented, the four companions of Arapacana resemble the principal god in all respects.

None of the forms of Mañjuśrī is so widely represented both in stone and in bronze as Arapacana. He is accompained by his four attendants, but in some instances the companions are entirely absent. In one of the sculptures (Fig. 89) preserved in the Dacca Museum[1] the four Dhyāni Buddhas, Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi (besides the usual four companions), are pictured on the aureole behind, the centre at the top being occupied by one of the companion deities resembling the principal god. The Java figure (Fig. 90) belongs to this class and shows the four companions as required by the Sādhana[1].

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[1] Bhattasali : IBBS, p. 28f, Pl. VII, b.

The Nepal bronze (Fig. 91) does not carry the book against the chest, but holds the stem of a lotus, which bears the book. The Baroda bronze (Fig. 92) also does likewise. Both these are without companions.

Arapacana is also called Sadyonubhava-Arapacana, or Sadyonubhava-Mañjuśrī. He is resplendent like the full moon, has a smiling face, is decked in all sorts of princely ornaments, and sits on a double lotus in the Vajraparyaṅka attitude. He brandishes the sword in his right hand, while his left holds the Prajñāpāramitā book against his chest. Jālinīkumāra (or Sūryaprabha) is in front of him, Candraprabha behind, Keśinī to the right and Upakeśinī to the left. All these four divinities are replicas of the principal god. The Dhyāna in one of the Sādhanas describes the principal god in the following terms :

"...Khaḍgapustakadhāriṇaṁ ākuñcitapañcacīraṁ, raktavastrayugayutaṁ śṛṅgāraveśadhāriṇaṁ smitavikasitavadanaṁ Śaśāṅkakāntitulyaśobhaṁ viśvadalakamalasthabaddhaparyaṅkaṁ Sadyonubhavārapacanarūpaṁ ātmānaṁ-īkṣeta". Sādhanamālā, p. 121.

"The worshipper should think himself as Sadyonubhava-Arapacana, who carries the Khaḍga and the book, and wears the five cīrakas (rags) which are slightly folded. His garments are of red colour, which befits the Śṛṅgāra Rasa he displays. His face is radiant with a smile, and is resplendent like the moon. He sits on a double lotus in the Vajraparyaṅka attitude..."

This Sādhana further adds that the principal god should originate from the first syllable "A", Jālinīkumāra from the syllable "R", Candraprabha from "P", Keśinī from "C" and Upakeśinī from "N". Mañjuśrī should be in the middle, Jālinīkumāra in front, Candraprabha behind, Keśinī to the right and Upakeśinī to the left. All of them should have white colour and should be identical with the principal god in appearance.

Arapacana is popular in Tibet[2] and China[3]. In Tibet his sword in the right hand is replaced by the bell in a remarkable statuette.

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[1] First published and identified as Mañjuśrī in Grunwedel : *Buddhist Art in India*, p. 199.

[2] Gordon : ITL, p. 68. Getty : GNB, pl. XXXV illustrates a unique image with the Ghaṇṭā in the right hand instead of the sword. By the sound of the holy gong ignorance seems to disappear.

[3] Clark : TLP, II, p. 199 illustrates an image of Arapacaṇa under the title of Mañjuśrī.

12. STHIRACAKRA

Colour—White Symbol—Sword
Mudrā—Varada Companion—Śakti

The Sādhana for the worship of Sthiracakra has one remarkable feature which distinguishes it from the other Sādhanas in the Sādhanamālā, namely, that it does not give the Dhyāna at a stretch, but the information about his form is scattered throughout the Sādhana, which again, is in verse. From the information gleaned from the Sādhana about his form it appears that in one of his hands he carries the sword, which by radiating light destroys the darkness of ignorance, while the other is engaged in bestowing boons of all kinds, or in other words, displays the Varada pose. His colour is white and he is decked in garments of the colour of the bee; he sits on the moon, supported by a lotus, and wears the Cīrakas which makes his body resplendent. He wears princely ornaments and displays the sentiment of passionate love. He is accompanied by a Prajñā, who is beautiful, displays the sentiment of passionate love and laughs profusely.

Images of this form of Mañjuśrī are rarely met with. The Vaṅgīya Sāhitya Parishad (Calcutta) image No. C(d) 8/16 has a faint resemblance with the description given above, and may quite conceivably represent Sthiracakra. The special feature of this image is that the sword appears on a lotus, the stem of which is held in the left hand of the god, while the right hand exhibits the Varada pose. He sits in the Lalitāsana on the moon over a lotus, and is accompanied by his Śakti who according to Indian custom occupies a position to the left of her consort (Fig. 93)[1].

Sthirackara is represented in the Chinese Collection[2].

13. VĀDIRAṬ

Āsana—Ardhaparyaṅka Vāhana—Tiger
Mudrā—Vyākhyān

This form of Mañjuśrī is rarely to be met with either in stone or in bronze. One Sādhana only is devoted to the worship of this divinity which shows that this form was not very popular amongst the Vajrayānists. Vādirāṭ is of medium height, neither very short nor very tall, nd appears a youth of sixteen years. He sits on the back of a tiger in the Ardhaparyaṅka attitude with his left leg slightly raised. He wears all sorts of ornaments, and exhibits the Vyākhyāna mudrā. The Dhyāna which is in verse, describes the form of Vādirāṭ in the following terms:

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[1] This image is described in the *Hand book to the Sculptures in the Museum of the Vangiya Schitya Parishad*, p. 33.

[2] Clark : TLP, II, p. 261.

Svacchaṁ ṣoḍaśavatsarākṛtidharaṁ śārddūlapṛṣṭhasthitaṁ
Vyākhyāvyākulapāṇipadmayugalaṁ vāmārdhaparyaṅkinaṁ I
Dīrghaṁ nāpi na cāpi kharvamasamaṁ saundaryarāśyāśrayaṁ
Ratnasvarṇamaṇiprakāravividhālaṅkāramālākulaṁ II

Śarīmad-Vādirāt-Sādhanaṁ samāptaṁ. Kṛtiriyaṁ Paṇḍitaśrī Cintāmaṇi-Dattasya". Sādhanamālā, p. 98.

"The worshipper should think himself as (Vādirāṭ), who is handsome in appearance (lit. pure or transparent), and appears a youth of sixteen years. He sits on the back of a tiger. His lotus-like hands are eagerly engaged in displaying the Vyākhyāna mudrā. His left leg is slightly raised in the Ardhaparyaṅka attitude. He is neither tall, nor very short, is unparalled by any, is the receptacle of all beauties in the world, and is decked in various ornaments consisting of jewels, gold, gems and other valuables.

Here ends the Sādhana for Vādirāṭ written by the author Śrī-Cintāmaṇi Datta."

Vādirāṭ is represented in the Chinese Collection[1].

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[1] Clark: TLP, II, p. 262.

CHAPTER IV

BODHISATTVA AVALOKITEŚVARA

Avalokiteśvara is famous in the Mahāyāna Pantheon as a Bodhisattva emanating from the Dhyāni Buddha, Amitābha, and his Śakti, Pāṇḍarā. As Amitābha and Pāṇḍarā are the presiding Dhyāni Buddha and Buddhaśakti of the present Kalpa (cycle), namely, the Bhadrakalpa. Avalokiteśvara is said to be the Bodhisattva who rules during the period between the disappearance of the Mortal Buddha, Śākyasiṁha, and the advent of the Future Buddha, Maitreya. The Guṇakāraṇḍavyūha[1] gives an account of his character, moral teachings and miracles and from it is learnt that he refused Nirvaṇa, until all created beings should be in possession of the Bodhi knowledge and to that end he is still supposed to work and foster spiritual knowledge amongst his fellow creatures. One of the passages in Kāraṇḍavyūha[2] characterises him as taking the shape of all gods of all religions, nay, even the shape of the father and mother,—in fact, the form of the worshipped of any and every worshipper, to whom he might impart knowledge of Dharma. By a slow and gradual process, first human beings and then animals and other creatures would advance spiritually to obtain salvation. For all these reasons Avalokiteśvara is characterised as the best of the Saṅgha, the Jewel of the Buddhist Church or Saṅgharatna.

The Sādhanamālā gives altogether thirty-eight Sādhanas which describe a variety of forms of Avalokiteśvara. Some of these forms have already been described by M. Foucher in his *Etude sur l' Iconographie Bouddhique de l'Inde,* Vol. II with translations in French of the Sanskrit texts of the Sādhanas.

From the Sādhanamālā and allied works it is possible to individualize at least fifteen different forms of Avalokiteśvara. All these forms are described in the following pages one by one. These fifteen by no means exhaust the forms of Avalokiteśvara since there is evidence that these forms even numbered one hundred and eight, each of them bearing distinct features and distinct names. In the Macchandar Vahal one of the numerous Vihāras of Kāṭhmāṇḍu in Nepal, there are paintings in many colours of one hundred and eight varieties of the Bodhisattva, executed on the wooden panel surrounding the main temple on three sides. These paintings appear to be at least two hundred years old, and they bear inscriptions in old Newari giving the names of deities they depict.

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[1] R. Mitra : *Sanskrit Buddhist Literature,* p. 95.

[2] Kāraṇḍavyūha : ed. Sāmāśrami, pp. 21-22.

Clearly, from the view point of antiquity, this discovery is of lesser importance than the ones obtained from earlier Tāntric works, but as the overwhelming number of forms is likely to throw a flood of light on the iconography of Avalokiteśvara, a description of all these varieties is given with their respective illustrations in a separate Appendix at the end of this volume.

Out of the fifteen different forms of Avalokiteśvara mentioned above, fourteen bear the figure of Amitābha on the crown, thus clearly revealing their origin. The fifteenth, Vajradharma by name, is said to bear the figures of the five Dhyāni Buddhas on his crown.

Images of Avalokiteśvara are found abundantly in India and Nepal. Out of these the typical ones are described in their appropriate places. Such images are popular both in Tibet[1] as well as in China[2].

1. SADAKSARI-LOKEŚVARA

Colour—White	Arms—Four
Mudrā—Añjali	Symbols—Rosary and lotus

Companions—Manidhara and Sadaksarī Mahāvidyā

Four Sādhanas in the Sādhanamālā are devoted to the worship of this form of Avalokiteśvara, of which two describe him in a group of three. In a third he is accompanied by Sadaksarī Mahāvidyā, and in the fourth he is single. In all these, the form of Lokeśvara is the same. Below is quoted the Dhyāna of the Sādhana describing him in a group of three :

"Ātmānaṁ Lokeśvararūpaṁ sarvālaṅkārabhūṣitaṁ śuklavarṇaṁ vāmataḥ padmadharaṁ dakṣiṇato'kṣasūtradharaṁ aparābhyāṁ hastābhyāṁ hṛdi sampuṭāñjalisthitaṁ dhyāyāt. Dakṣiṇe Maṇidharaṁ tattadvarṇabhujānvitaṁ padmāntaroparisthaṁ. Vāme tathaiva aparapadmasthaṁ Ṣaḍakṣarīṁ Mahāvidyāṁ".

Sādhanamālā, p. 27.

"The worshipper should think himself as [Ṣadakṣarī] Lokeśvara who is decked in all sorts of ornaments, white in colour, and four-armed, carrying the lotus in the left hand and the rosary in the right.

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1. Gordon : ITL, p. 44 illustrates a Tibetan drawing of Lokeśvara with eleven heads and eight arms. This form is not described anywhere in Sanskrit. Getty : GNB, pp. 60-64.

2. References to statuettes from China are given at their appropriate places.

The other two hands are joined in forming the mudrā of clasped hand against the chest. To his right is Maṇidhara, with the same colour and the same hands, sitting on another lotus. To the left is Ṣaḍakṣari Mahāvidyā with identical form sitting on another lotus".

The Dhyāna of this god has been extracted from the Kāraṇḍavyūha according to a statement in one of the colophons of the Sādhanas. The Mantra assigned to this form of Avalokiteśvara is the famous "Om Maṇipadme Hūṁ" consisting of six syllables which are here deified in the form of Ṣaḍakṣarī Mahāvidyā. When Lokeśvara is associated with the Great Knowledge of the Six Syllables, he is called Ṣaḍakṣarī Lokeśvara.

An artistic sculpture (Fig. 94) depicting all the three deities of the Ṣaḍakṣarī group is preserved in the Sarnath Museum[1]. In this group, Ṣaḍakṣarī Lokeśvara is in the middle, the figure to the right is Maṇidhara and the female figure to the left is Ṣaḍakṣarī Mahāvidyā. It may be noticed that under the seats of lotuses there are four diminutive figures which represent none else than the four guardians of the gates of the Ṣaḍakṣarī Maṇḍala, as prescribed in the Kāraṇḍavyūha[2].

Another artistic but mutilated image of the Ṣaḍakṣarī group (Fig. 95) is now to be found in the Indian Museum, Calcutta. In this piece both Maṇidhara and Ṣaḍakṣarī Mahāvidyā are shown in the peculiar attitude of sitting known as Vīrāsana.

A third image (Fig. 96) found in the district of Birbhum by Mr. K. N. Dikshit[3] of the Archaeological Department is also of the Ṣaḍakṣarī group, although it is mutilated beyond recognition. The central figure depicting Ṣaḍakṣarī Lokeśvara has lost two hands bearing the rosary and the lotus, but the marks are still there on the stone. The two hands exhibiting the Añjali mudrā hold also the jewel.

Images of Ṣaḍakṣarī Lokeśvara both singly as well as in groups abound in Nepal and almost every monastery in Nepal contains one or more images. A coloured image of this divinity appears in the temple of Bodhnāth a famous place of pilgrimage in Nepal.

Fig. 97 illustrates the principal deity as single in a beautiful bronze now preserved in the Baroda Museum.

When he appears in a group of two in the company of Ṣaḍakṣarī Mahāvidyā, the goddess may have another form depicting her in Vīrāsana with yellow colour and two hands. Her right hand remains

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1. Sarnath Catalogue, No. B (e) 6. Pl. XIV (b)
2. Kāraṇḍavyūha, p. 74.
3. A. S. I. Eastern Circle, Annual Report, 1920-21, p. 27 and illustrated in pl. 1(2).

empty, while the left holds the jewel. The Sarnath Museum image (Fig. 98) although mutilated, must represent this form of Ṣaḍakṣarī Mahāvidyā who can be readily recognised by the peculiar Āsana which is uncommon in Buddhist iconography.

Another alternative is also prescribed in the Sādhanamālā for all the three deities, and the Sādhana adds : "Sometimes in the Sādhana of Ṣaḍakṣarī Mahāvidyā, Lokeśvara holds also the lotus bearing the jewel and the book. Maṇidhara may hold the jewel and the lotus but should be without the book. Ṣaḍakṣarī may hold the book and the lotus but should not have the jewel.[1]

2 SIṀHANĀDA

Colour—White

Āsana—Mahārājalīlā Vāhana—Lion

Symbols—(i) Sword on lotus, (ii) Triśūla entwined by a snake

Four Sādhanas also are devoted to the worship of Siṁhanāda, who is regarded by the Mahāyānists as the curer of all diseases. He is one of the most popular forms of the Bodhisattva Avalokiteśvara, and his images are by no means rare in India. At Patan in Nepal, all the more important monasteries have two images of Siṁhanāda, either in stone or in bronze, on either side of the stair-case leading to the sanctum. He appears in many forms only slightly different from one another. The four Sādhanas alike describe him as follows :

"Ātmānaṁ Siṁhanāda-Lokeśvararūpaṁ bhāvayet, śvetavarṇaṁ trinetraṁ jaṭāmukuṭinaṁ nirbhūṣaṇaṁ vyāghracarmaprābhṛtaṁ siṁhāsanasthaṁ mahārājalīlaṁ candrāsanaṁ candraprabhaṁ bhāvayet. Dakṣiṇe sitaphaṇiveṣṭitaṁ triśūlaṁ śvetaṁ, vāme nānāsugandhikusumaparipūritapadmabhājanaṁ. Vāmahastāt utthaṁ padmopari jvalatkhaḍgaṁ". Sādhanamālā, p. 63.

"The worshipper should think himself as Siṁhanāda Lokeśvara of white complexion, with three eyes, and the jaṭāmukuṭa (crown of matted hair). He is without ornaments, is clad in tiger-skin, and sits on a lion in the attitude of princely ease. He is seated on the orb of the moon and is radiant like her. In his right there is a white trident entwined by a white snake, and in his left there is a lotus-bowl full of fragrant flowers. From his left hand rises a lotus on which there is a sword burning like fire".

Images of Siṁhanāda are by no means rare and are rather easy to identify because of clear-cut symbols. Fig. 99 is the famous image of Siṁhanāda from Mahoba carrying a rosary[1]. Fig. 100 is a Nepalese statue at the gate of a monastery. Fig. 101 illustrates a sculpture from Magadha, while Fig. 102 is a small bronze of Siṁhanāda without the lion, from Nepal. Siṁhanāda wears no ornaments and this feature of his images differentiates him from Mañjuśrī when he is on the back of a lion.

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[1] Sādhanamālā, p. 36.

Siṁhanāda is popular both in Tibet[2] and in China[3].

3. KHASARPAṆA

Colour—White Symbol—Lotus

Mudrā—Varada Āsana—Lalita or Ardhaparyaṅka

Companions—Tārā, Sudhanakumāra, Bhṛkuṭī, Hayagrīva

Khasarpaṇa is described in a number of Sādhanas in the Sādhanamālā, which fact points to his popularity. The peculiar feature of this god is that he is invariably accompanied by the four divinities Tārā, Sudhanakumāra, Bhṛkuṭī and Hayagrīva. The principal figure is the same as Lokanātha, two-armed, and one-faced, carrying the same symbol and exhibiting the same Mudrā ; the difference lies in the fact that Lokanātha has only two companions, Tārā and Hayagrīva while Khasarpaṇa has two in addition, namely, Bhṛkuṭī and Sudhanakumāra. He is of white complexion, and sits either in the Lalita or the Ardhaparyaṅka attitude. Below is given a somewhat lengthy Dhyāna describing the god :—

"Ātmānāṁ Bhagavantaṁ dhyāyāt himakarakoṭikiraṇāvadātaṁ dehaṁ, ūrdhvajaṭāmukuṭaṁ Amitābhaśekharaṁ viśvanalinaniṣaṇṇaṁ śaśimaṇḍale, ardhaparyaṅkaniṣaṇṇaṁ sakalālaṅkāradharavigrahaṁ smeramukhaṁ dvirāṣṭavarṣadeśīyaṁ dakṣiṇe varadakaraṁ vāmakareṇa sanālakamaladharaṁ, karavigalatpīyūṣadhārābhyavahārarasikaṁ tadadhaḥ samāropitordhvamukhaṁ mahākukṣiṁ atikṛśaṁ atiśitivarṇaṁ Sūcīmukhaṁ tarpayantaṁ śrīmat-Potalakācalodaranivāsinaṁ karuṇāsnigdhavilokanaṁ śṛṅgārarasaparyupāsitaṁ atiśāntaṁ nānālakṣaṇālaṅkṛtaṁ. Tasya puratas-Tārā dakṣiṇapārśve Sudhanakumāraḥ.

Tatra Tārā śyāmā, vāmakaravidhṛtaṁ sanālaṁ utpalaṁ dakṣiṇakareṇa vikāśayantī nānālaṅkāravatī abhinavayauvanodbhinnakucabhārā. Sudhanakumāraśca kṛtāñjalipuṭaḥ kanakāvabhāsidyutiḥ, kumārarūpadhārī vāmakakṣavinyastapustakaḥ sakalālaṅkāravān.
Paścime Bhṛkuṭī Hayagrīva uttare.

Tatra Bhṛkuṭī caturbhujā hemaprabhā jaṭākalāpinī, vāme tridaṇḍikamaṇḍaludhārihastā dakṣiṇe vandanābhinayākṣasūtradharakarā trinetrā.

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[1] First published by K. N. Dikshit : *Six Sculptures from Mahoba* in the A. S. I. Memoir No. 8, pl. Ia, p. 2.

[2] Getty : GNB, pp. 60, 61, 69.

[3] Clark : TLP, II, pp. 199, 265. For the Magadha specimen see JRAS, 1894, pl. 1.

Hayagrīvo raktavarṇaḥ kharvalambodaraḥ ūrddhvajvalatpingalakeśaḥ bhujagayajñopavitī kapilataraśmaśruśreṇīparicitamukhamaṇḍalaḥ raktavartulatrinetraḥ bhṛkuṭīkuṭilabhrūkaḥ vyāghracarmāmbaraḥ daṇḍāyudhaḥ dakṣiṇakareṇa vandanābhinayī.

Ete sarva eva svanāyakānanapreritadṛṣṭayo yathāśobhaṁ avasthitāścintanīyāḥ...

Iti Khasarpaṇasādhanaṁ". Sādhanamālā, pp. 39-41.

"The worshipper should think himself as the god (Khasarpaṇa) from whose body radiate rays of a crore of moons. He wears the Jaṭāmukuṭa (crown of matted hair), holds the image of Amitābha on his head, and sits on the moon over a double lotus in the Ardhaparyaṅka attitude. He is decked in all sorts of ornaments, has a smiling face, is aged about twice eight years, exhibits the Varada pose in the right hand, and holds the lotus with a stem in the left. He is an expert in distributing the stream of nectar that flows from his hand, and Sūcīmukha who stands below with an uplifted face, a protruding belly and very pale appearance receives the same. He resides in the womb of the mount Potalaka, looks beautiful with compassion, is full of the sentiment of Śṛṅgāra (amour), is extremely peaceful and is endowed with various auspicious marks.

"Before him is Tārā and to the right is Sudhanakumāra.

"Here Tārā is green. She causes to blossom with her right hand the lotus flower with a stem held in her left. She has many ornaments and her breasts are oppressively heavy due to adolescence.

"Sudhanakumāra again, has his two hands joined (añjali), is resplendent like gold, and has the appearance of a prince. He carries the book under his left arm-pit and is decked in all ornaments.

"To the West of the god is Bhṛkuṭī and to the North Hayagrīva.

"Here Bhṛkuṭī has four arms, is resplendent like gold, has matted hair, carries the staff with three horns and the Kamaṇḍalu in the two left hands. The two right show the mudrā of bowing in one and the rosary in the second. She has three eyes.

"Hayagrīva is red in colour and is short, with a protruding belly. His hair rises upwards in the shape of a flame, and he has a snake as his sacred thread. His face is recognised by a deep brown pair of moustaches; his eyes are red and round; his eye-brows are distorted in a frown. He is clad in tiger-skin, has the staff as a weapon, and his right hand exhibits the act of bowing.

"All these deities should be meditated on as disposed in a befitting and artistic manner, with their eyes directed towards the face of the principal deity. Here ends the Sadhana for Khasarpaṇa."

The finest image (Fig. 103) of Khasarpaṇa was discovered by the late N. K. Bhattasali in the Pargana Vikrampur in Eastern Bengal[1]. The sculpture is recognized to be one of the best products of Bengal art. Had the central figure been mutilated like the one reproduced in Fig. 104 it would still be possible to identify Khasarpaṇa by means of the four companions to the right and the left of the principal god. Images of Khasarpaṇa are found in Tibet[2] and China[3].

4. LOKANĀTHA

Colour—White Symbol—Lotus

Mudrā—Varada

Four Sādhanas are devoted to the worship of the Lokanātha form of Avalokiteśvara. He is single in three Sādhanas and only one Sādhana describes him as accompanied by Tārā and Hayagrīva. The same Sādhana adds further that Lokanātha should be accompanied also by the eight Bodhisattvas : Maitreya, Kṣitigarbha, Vajrapāṇī, Khagarbha, Viṣkambhin, Samantabhadra, Mañjughoṣa, and Gaganagañja, and by the four goddesses : Dhūpā, Puṣpā, Gandhā, and Dīpā, and by the four guardians of the gates : Vajrāṅkuśī, Vajrapāśī, Vajrasphoṭā and Vajraghaṇṭā. In other words the Sādhana gives the constitution of the whole Maṇḍala of Lokanātha. The principal god has two hands and carries the lotus in the left hand and exhibits the Varada pose in the right, exactly like Khasarpaṇa previously described. The Sādhana which is in verse is given below :

"Pūrvavat-kramayogena Lokanāthaṁ śaśiprabhaṁ |
Hrīḥkārākṣarasambhūtaṁ jaṭāmukuṭamaṇḍitaṁ ||
Vajradharmajaṭāntaḥsthaṁ aśeṣaroganāśanaṁ |
Varadaṁ dakṣiṇe haste vāme padmadharaṁ tathā ||
Lalitākṣepasaṁsthaṁ tu mahāsaumyaṁ prabhāsvaraṁ |
Varadotpalakarā saumyā Tārā dakṣiṇataḥ sthitā ||
Vandanādaṇḍahastastu Hayagrīvo'tha vāmataḥ |
Raktavarṇo mahāraudro vyāghracarmāmbarapriyaḥ" ||

Sādhanamālā, p. 49.

"Following the same procedure as before, the worshipper should think himself as Lokanātha, resplendent like the moon, as springing from the sacred syllable Hrīḥ and wearing the Jaṭāmukuṭa.

"He has within his matted hair the figure of the god, Vajradharma, is the destroyer of all diseases, exhibits the Varada mudrā in the right hand and carries the lotus in the left.

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[1] Bhattasali : IBBS, p. 24, Pl. VII a.

[2] Gordon : ITL, p. 66.

[3] Clark : TLP, II, pp. 202, 264

"He sits in the Laḷita attitude, is peaceful and resplendent. To his right is Tārā who has a peaceful appearance, exhibits the Varada mudrā and carries the lotus.

"To the left is Hayagrīva, who displays the gesture of bowing and carries the staff in his two hands. He is red in colour, appears terrible and is clad in the garment of tiger-skin".

Later, the Sādhana adds an account of the deities constituting the Lokanātha Maṇḍala, including the Bodhisattvas and the gate-keepers. The relevant text is given below :

> "Tadvaraṭakāṣṭadale padme Maitreyādiṁ ca vinyaset |
> Maitreyaḥ pītavarṇaśca nāgapuṣpavarapradaḥ ||
> Kṣitigarbhaḥ śyāmavarṇaḥ kalaśaṁ cābhayaṁ tathā |
> Vajrapāṇiśca śuklābho vajrahasto varapradaḥ ||
> Khagarbho nabhaḥśyāmābho cintāmaṇi-varapradaḥ |
> Mañjughoṣaḥ kanakābhaḥ khaḍgapustakadhārakaḥ ||
> Gaganagañjo raktavarṇo nīlotpalavarapradaḥ |
> Viṣkambhī tu kṣāravarṇo ratnottamavarapradaḥ ||
> Samantabhadraḥ pītābhaḥ ratnotpalavarapradaḥ |
> Dhūpādicaturddevī ca Vajrāṅkusyādidvāragāḥ ||
> Varṇāyudhe yathāpūrvaṁ maṇḍalasyānusārataḥ |
> Evamvidhaiḥ samāyuktaṁ Lokanāthaṁ prabhāvayet ||".
>
> Sādhanamālā, pp. 49-50.

"On the eight petals of the lotus [on which the god sits] should be placed the gods Maitreya and others. Maitreya is yellow in colour, carries the Nāga [keśara] flower and exhibits the Varada pose. Kṣitigarbha is of green colour, carries the Kalaśa and exhibits the Abhaya pose. Vajrapāṇi is whitish in colour, carries the Vajra and exhibits the Abhaya mudrā. Khagarbha has the colour of the blue sky, carries the Cintāmaṇi and exhibits the Varada mudrā. Mañjughoṣa is of golden complexion and carries in his two hands the sword and the book. Gaganagañja is of red colour, carries the lotus and exhibits the Varada mudrā. Viṣkambhin is ash-coloured, carries the excellent jewel and exhibits the Varada mudrā. Samantabhadra is yellowish in complexion, carries the jewel on a lotus and exhibits the Varada mudrā. The four goddesses Dhūpā and others (accompany Lokanātha) and the (four goddesses) Vajrāṅkuśī and others guard the gates, their colour and weapons being in accordance with the canons the Maṇḍala. In this way Lokanātha should be meditated upon by the worshipper".

When represented, Lokanātha is generally alone and is occasionally accompanied by Tārā and Hayagrīva. In paintings of the complete Maṇḍala alone all the companion deities are expected to be present. Lokanātha may sit in three attitudes according to three different Sādhanas : he may have the Lalita, the Paryaṅka or the Vajrāparyaṅka attitude. Out of all images of Lokanātha so far discovered, the one from Mahoba is perhaps the best and the most artistic (Fig. 105). There is a fine bronze of Lokanāth (Fig. 106) in the Baroda Museum. The Sarnath image (Fig. 107) shows the miniature figure of Amitābha in the Samādhi mudrā on the crown. The Nepal image is made of pure ivory (Fig. 108). These last two represent Lokanātha in the standing attitude.

5. HĀLĀHALA

Colour—White
Faces—Three
Hands—Six
Companion—Prajñā

Three Sādhanas in the Sādhanamālā are devoted to the worship of Hālāhala Lokeśvara. Images of this divinity are rarely to be met with in India, but in Nepal there are some, though they do not strictly follow the Sādhana. The distinguishing feature of Hālāhala is that he is generally accompanied by his Śakti or female energy whom he carries on his lap. The Sādhanas all enjoin the presence of the Śakti, but in a stone image from Nepal (Fig. 109), he is represented alone. According to the Sādhana the god should be seated, but the image above referred to represents him in a standing attitude. The Dhyāna contained in one of the Sādhanas is in verse and reads as follows :

"Hrīḥkārabījaniṣpannaṁ Hālāhalaṁ mahākṛpaṁ I
Trinetraṁ trimukhaṁ caiva jaṭāmukuṭamaṇḍitaṁ II
Prathamāsyaṁ sitaṁ nīladakṣiṇaṁ vāmalohitaṁ I
Śaśāṅkārdhadharaṁ mūrdhni kapālakṛtaśekharaṁ II
Jaṭāntaḥsthajinaṁ samyak sarvābharaṇabhūṣitaṁ I
Sitāravindanirbhāsaṁ śṛṅgārarasasundaraṁ II
Ṣaḍbhujaṁ smeravaktraṁ ca vyāghracarmāmbarapriyaṁ I
Varadaṁ dakṣiṇe pāṇau dvitīye cākṣamālikaṁ II
Tṛtīye śaraṇarttanaṁ ca vāme cāpadharaṁ tathā I
Dvitīye sitapadmaṁ ca tṛtīye stanameva ca II

Vāmajānunā sitāṁ Svābhadevīṁ dadhānaṁ. Vāmena kamaladharāṁ dakṣiṇena bhujena Bhagavadāliṅganaparāṁ kusumaśobhitajaṭākalāpāṁ. Dakṣiṇapārśve sarpaveṣṭitaṁ triśūlaṁ, vāmapārśve padmasthakapālaṁ nānāsugandhikusumaiḥ sampūrṇaṁ, raktapadmacandre līlākṣepasthitaṁ vibhāvayet Bhagavantaṁ." Sādhanamālā, pp. 65-66.

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1. N K. Dikshit : *Six Sculptures from Mahoba,* in the Memoir No. 8 of A.S.I.

"The worshipper should think himself as Hālāhala, the Great Compassionate, originating from the sacred syllable Hrīḥ, with three eyes, three faces and matted hair rising upwards in the shape of a crown. The first (or the principal) face is white, the right blue and the left red. He bears on his head the crescent and the Kapāla. The Jina Amitābha is within his matted hair and he is decked in all ornaments. He is resplendent like the white lotus and appears beautiful by the sentiment of passionate love he displays. He has six arms, a smiling face and is fond of garments of tiger-skin. He displays the Varada mudrā in the first right hand, the second has the rosary, while the third flourishes the arrow. The first left hand carries the bow, the second the white lotus and the third touches the breast (of his Śakti). He carries the Śakti of his own creation on the left lap. She shows the lotus in the left hand and the right is engaged in the act of embracing the god. Her Jaṭā (matted hair) is decorated with flowers. To their right is the Triśūla entwined by a snake, and on the left is the Kapāla on the lotus, full of fragrant flowers. The god sits in the Lalita attitude on the red lotus".

One image of Hālāhala is found in China[1].

6. PADMANARTTEŚVARA

(I) Eighteen—Armed

Face—One Arms—Eighteen

Āsana—Dancing in Ardhaparyaṅka

Symbol—Double lotus in all hands

Three Sādhanas in the Sādhanamālā are devoted to the worship of this variant of Avalokiteśvara, all entirely different and describing three widely different forms of the deity. It is, therefore, necessary that all the three Dhyānas should be quoted and translated. There is no difficulty in taking the three to refer to Padmanartteśvara, because all doubt is set at rest by the fact that the Mantra, where mentioned, is in all cases the same, and that the Sādhanas always designate him as Padmanartteśvara.

Images of Padmanartteśvara are rare in India. Fig. 110 illustrates one good example from Nepal. It follows the Dhyāna given below :

"Padmanartteśvarāmnāyena Ārya-Avalokiteśvara-Bhaṭṭarakaṁ ātmānaṁ vibhāvayet ekamukhaṁ aṣṭādaśabhujaṁ ardhaparyaṅkinaṁ Amitābhajaṭājūṭamaṇḍalam sarvakarair-viśvapadmadhāriṇaṁ, yoginīvṛndaparivṛtaṁ dakṣiṇavāmapārśvasthita-Tārā-Sudhana-Bhṛkuṭī-Hayagrīvaṁ divyālaṅkāravastrabhūṣaṇaṁ..."

Sādhanamālā, p. 77.

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[1] Clark : TLP, II, 265.

"The worshipper should think himself as Bhaṭṭāraka Avalokiteśvara in the form of Padmanartteśvara, who is one-faced and eighteen-armed. He stands in the Ardhaparyaṅka attitude, and on his Jaṭāmukuṭa there is an effigy of Amitābha. He carries the double lotus in all his (eighteen) hands and is surrounded by a host of Yoginīs. His right and left sides are occupied by Tārā, Sudhana, Bhṛkuṭī and Hayagrīva. He is decked in all kinds of divine ornaments and dress".

The Āsana prescribed in the Sādhana is the Ardhaparyaṅka. This Āsana may have two varieties; the ordinary, which is also called the Mahārājalīlā, as in the cases of Vāgīśvara and Siṁhanāda, and the dancing variety, (ardhaparyaṅkena nāṭyastha) as in the cases of Heruka, Vajravārāhī and others. As the word 'nartteśvara' means the "God of Dance" or the "God in a dancing attitude" the Āsana of Padmanartteśvara may be taken as the dancing variety of Ardhaparyaṅka, and this is borne out by the fact that the Nepal image illustrated in Fig. 110 shows the god in this particular attitude. This image hails from the Sarasvatīsthāna or the Mañjuśrī Hill at Svayambhūkṣettra in Nepal. Though the god is here represented with only two of the companion deities, yet the principal figure corresponds in all details, to the description given in the Sādhanamālā.

One statuette of this god is found in China[1]. This Chinese statuette is illustrated in Fig. 111.

(II) Two-Armed

Colour—Red   Companion—Śakti
Mudrā—Sūcī   Symbol—Lotus
Vāhana—Animal

Another form of Padmanartteśvara is described in a second Sādhana, and the Dhyāna contained therein runs as follows;

"Padmanartteśvaram ātmānaṁ bhāvayet sattvaparyaṅkaniṣaṇṇaṁ dvibhujaikamukhaṁ raktaṁ sakalālaṅkāradharaṁ Amitābhamukuṭaṁ vāmapārśve Pāṇḍaravāsinisamāśliṣṭaṁ āliṅganābhinayasthitavāmabhujena raktapadmadharaṁ, narttanābhinayena Sūcīmudrayā vikāśayadaparadakṣiṇakaraṁ...". Sādhanamālā, p. 75.

"The worshipper should think himself as Padmanartteśvara, who is seated on an animal, is two-armed and one-faced. His colour is red, and he is decked in all kinds of ornaments; he bears the effigy of Amitābha on the crown and is embraced by Pāṇḍaravāsinī in the left. His left hand, which carries the lotus, is raised in the act of embracing (the Śakti), while the right shows the Sūcīmudrā in the act of dancing...".

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[1] Clark : TLP, II, 1.3.

The same Sādhana which contains the Dhyāna quoted above, gives a description of the Maṇḍala, and adds the information that the lotus on which the god sits has eight petals. The petals contain one goddess each. For instance, on the East petal there is Vilokinī, white in colour and carrying the red lotus. The South is occupied by Tārā of green colour, holding the Palāśa and the lotus flowers. Bhūriṇī is in the West, is yellow in complexion and carries the Cakra and the blue lotus. Bhṛkuṭī is in the North, with white colour holding the yellow lotus. In the North-East there is Padmavāsinī, who is yellow in colour and holds the red lotus. The South-East is occupied by Viśvapadmeśvarī, who is sky-coloured and holds the white lotus. The South-West is occupied by Viśvapadmā, who is white and carries the black lotus. In the North-West there is Viśvavajrā of variegated colour holding the double lotus[1].

Fig. 112 illustrates a Nepalese drawing of the principal deity although it does not agree with the Sādhana in all details.

(III) Eight-Armed

Colour—Red Arms—Eight

Āsana—Dancing in Ardhaparyaṅka

One Sādhana in the Sādhanamālā describes an eight-armed form of Padmanartteśvara. The Dhyāna contained therein is given below :

"Namaḥ Padmanartteśvarāya.

Tatra Viśvapadmopari candre rakta-Hrīṁkārapariṇataṁ Padmanartteśvaraṁ raktavarṇaṁ ekamukhaṁ jaṭāmukuṭinaṁ trinetraṁ, aṣṭabhujaṁ sarvālaṅkārabhuṣitaṁ sarpayajñopavītaṁ ardhaparyaṅkena tāṇḍavaṁ. Prathamabhujadvayena nṛtyābhinayaṁ, dvitīyadakṣiṇabhujena hṛdi vikāśayantaṁ sūcīmudrāṁ, vāmabhujena raktapadmaṁ śirasi dhṛtaṁ, tṛtīyabhujadvayena vajravaddaṇḍatriśūladharaṁ, caturtha-bhujadvayena akṣasūtrakuṇḍikādharaṁ, aṣṭadevīparivṛtaṁ, evambhūtaṁ Padmanartteśvaraṁ Lokanāthaṁ bhāvayet." Sādhanamālā, p. 76

"Salutation to Padmanartteśvara !

Here the worshipper should think himself as Padmanartteśvara, on the moon over the double lotus, originating from the sacred syllable Hrīḥ. He is red in colour with one face, the Jaṭāmukuṭa, three eyes and eight arms. He is decked in all sorts of ornaments, wears the sacred thread of a snake, and dances in the Ardhaparyaṅka attitude. The first pair of hands exhibits the dancing pose ; the second right shows the Sūcīmudrā against the chest, the second left holds a red lotus over his head ; the third pair carries the staff and the Triśūla stamped with the Vajra ; while the fourth pair carries the osary and the water-pot. The principal god is surrounded by eight goddesses. In such a manner the god Padmanarttesvara Lokanātha hould be meditated upon".

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[1] Sādhanamālā, pp. 75-76.

7. HARIHARIHARIVĀHANA

Colour—White Arms—Six

Vāhana—Siṁha, Garuḍa and Viṣṇu

The composition of the deity is so queer that great difficulty is xperienced in recognizing the images of this form of Avalokiteśvara, called by the peculiar name of Harihariharivāhana. The Sādhana gives a description of the god, but is practically silent as to why such a special name is given to this particular variety of Lokeśvara. India has not given up till now any image of Harihariharivāhana and it is rare even in Nepal. There is only one sculpture at Svayambhūkṣettra and a bronze in one of the monasteries at Pattan, and both of them follow the Sādhana faithfully. The lion is lowermost, on it rides Garuḍa. On the back of Garuḍa, again, rides the Hindu god Viṣṇu with the four symbols, the conch, the discus, the mace and the lotus. On the shoulder of Viṣṇu rides Lokeśvara. The lion, the Garuda and the god Viṣṇu, all have 'Hari' as their synonym and because the vehicle of Lokeśvara is composed of three 'Hari's, the principal god acquires the name of Harihariharivāhana. Two Sādhanas in the Sādhanamālā are devoted to the worship of this form of Ārya Avalokiteśvara and the Dhyāna in one of them describes the god in the following terms :

Harihariharivāhanodbhavaṁ Bhagavantaṁ Ārya-Avalokiteśvaraṁ sarvāṅgaśuklaṁ jaṭāmukuṭinaṁ śāntaveśaṁ dakṣinakareṇa Bhagavantaṁ Tathāgataṁ sākṣiṇaṁ kurvantaṁ dvitīyena akṣamālādhāriṇaṁ tṛtīyena duḥkuhakaṁ lokaṁ upadeśayantaṁ vāmena daṇḍadharaṁ dvitīyena kṛṣṇājinadharaṁ tṛtīyena kamaṇḍaludharaṁ siṁha-garuḍa-viṣṇu-skandhasthitaṁ ātmānaṁ dhyātvā..."

Sādhanamālā, p. 77.

"The worshipper should think himself as the Harihariharivāhana form of god Avalokiteśvara, white in all limbs, with the Jaṭāmukuṭa (crown of matted hair) and clad in graceful garments. He cites the Tathāgata as witness with one of his right hands, carries the rosary in the second, and instructs deluded people with the third. He carries the staff in one of his left hands, the deer-skin in the second and the Kamaṇḍalu in the third. He sits on the shoulder of Viṣṇu below whom there are Garuḍa and the lion. Thus meditating..."

In the drawing of Harihariharivāhana illustrated in the Appendix there is a snake below the lion. The snake also has the synonym of 'Hari' in Sanskrit, and that is how a snake is added, although it is not required by the Sādhana. Fig. 113 is a Nepalese drawing of the god and here instead of the deer-skin in one of the left hands, an actual elephant is seen. In other respects the drawing represents the principal god in all details. This deity is also known in China[1].

8. TRAILOKYAVAŚAṄKARA

Colour—Red　　Āsana—Vajraparyaṅka

This variety of Lokeśvara is also known by the name of Uḍḍiyāna or Oḍḍiyāna Lokeśvara or Lokeśvara as worshipped in Uḍḍiyāna which was, in the middle ages, a great centre of Tāntric learning. It has already been shown that there are good grounds for identifying this Uḍḍiyāna with the village of Vajrayoginī in the Pargana Vikrampur in the district of Dacca now in Eastern Pakistan. This form of Lokeśvara does not seem to have been widely represented. There is a bronze image of the god in the Kva Vahal at Pattan in Nepal, but it does not follow the Sādhana in all details. Two Sādhanas in the Sādhanamālā are devoted to the worship of Trailokyavaśaṅkara and the Dhyāna contained in one of them is given below :

"Lokeśvaraṁ sarvāṅgamahārāgaraktaṁ ekamukhaṁ dvibhujaṁ trinetraṁ jaṭāmukuṭamaṇḍitaṁ vajrāṅkitapāśāṅkuśahastaṁ raktapadme vajraparyaṅkaniṣaṇṇaṁ divyābharaṇavastravibhūṣitaṁ ātmānaṁ vicintya".　　Sādhanamālā, p. 80.

"The worshipper should think himself as Lokeśvara whose limbs are reddened by the intense sentiment of passion, and who is one-faced, two-armed and three-eyed. He wears a crown of matted hair, and carries in his two hands the noose and the goad stamped with the Vajra. He is seated on a red lotus in the Vajraparyaṅka attitude and is decked in celestial garments and ornaments. Thus meditating..."

The Dhyāna, it may be noticed, does not expressly mention the name of Trailokyavaśaṅkara which is given in the colophon. It further says that the Sādhana is composed by the great Tāntric savant, Sarahapāda, famous in the Middle Ages as one of the eighty-four Mahāsiddhas—'Great Mystics'. Two illustrations of this form of Avalokiteśvara occurs in the *Two Lamaistic Pantheons* of Clark[2]. Fig. 114 illustrates one of the statuettes in China.

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[1] Clark : TLP, II, p. 266.

[2] Clark : TLP, pp. 219, 266.

9. RAKTALOKEŚVARA

(I) Four—Armed

Colour—Red Arms—Four

Companions—Tārā and Bhṛkuṭī

Two Sādhanas in the Sādhanamālā are devoted to his worship, but the two Dhyānas describe two widely different forms of the god. It is necessary, therefore, to quote and translate both the Dhyānas. One of the Dhyānas describe him thus :

"Dakṣiṇottarapārśve Tārā-Bhṛkuṭīdevīdvayasahitaṁ Ārya-Avalokiteśvara-Bhaṭṭārakaṁ raktavarṇaṁ raktamāyāmbarānulepanaṁ pāśāṅkuśadhanurbāṇadharaṁ caturbhujaṁ..raktakusumavatāśokataroradhastāt avasthitaṁ ātmānaṁ vicintayet...

Rakta-Lokeśvarasādhanam". Sādhanamālā, p. 83.

"The worshipper should think himself as Ārya-Avalokiteśvara, who is flanked in his right and left by the two goddesses Tārā and Bhṛkuṭī. He is red in colour, wears red garments and is besmeared with red unguents. He carries in his four hands, the noose, the goad, the bow and the arrow..and stands under the Aśoka tree, which has blossomed into red flowers."

The colophon of the Sādhana attributes to him the name of Rakta-Lokeśvara and this name is given simply because his colour is red. Images of Rakta-Lokeśvara are rare. A few can be seen in the Kva Vahal at Pattan in Nepal. Statuettes of Rakta-Lokeśvara are found in China under the title of Caturbhuja Avalokiteśvara[1]. This Chinese statuette is illustrated in Fig. 115.

(II) Two-Armed

Colour—Red Symbol—Lotus

Mudrā—Opening of the Petals

The second Sādhana in the Sādhanamālā describes a two-armed form of the god Rakta-Lokesvara. This two-armed form is not met with either in painting or in stone. The Dhyāna contained in the Sādhanamālā describes this two-armed form in the following words :

"Raktavarṇaṁ Amitābhagarbhajaṭāmukuṭadharaṁ vāmakaragṛhītaraktapadmaṁ tacca dakṣiṇakareṇa vikāsayantaṁ vividhālaṅkāravastravibhūṣitaṁ...". Sādhanamālā, p. 84.

"The worshipper should think himself as Rakta-Lokeśvara of red colour, having a Jaṭāmukuṭa (crown of matted hair) bearing the effigy of Amitābha. He carries the red lotus in the left hand, and opens its petals with the right and is decked in various ornaments and dress..."

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[1] Clark. TLP II, p 219

A reference may here be made to the Dhyāna of Vajradharma another variety of Lokeśvara, equally unrepresented, whose form will be described later in this chapter. The forms of Rakta-Lokeśvara and Vajradharma are almost identical, with the difference that the Sādhana enjoins for Vajradharma, the Vāhana of a peacock.

10. MĀYĀJĀLAKRAMA

Faces—Five
Hands—Twelve
Āsana—Pratyālīḍha
Colour—Blue

As the Sādhana for the worship of this particular form of Avalokiteśvara, occurs originally in the Māyājāla Tantra, this peculiar name has been given to the deity. This is the only fierce form of Lokeśvara known to the Indian Buddhists, although fiercer forms are to be met with in the Tibetan Buddhist Iconography. The Dhyāna given in the Sādhanamālā describes him in the following terms :

"Bhagavantaṁ Ārya-Avalokiteśvaraṁ krṣṇavrṇaṁ pratyālīḍhasthaṁ sūryamaṇḍalasthitaṁ pañcamukhaṁ trinetraṁ dvādaśabhujaṁ sita-raktadakṣiṇamukhadvayaṁ tathā pītaharitavāmamukhadvayaṁ dakṣiṇa-bhujaiḥ ḍamaru-khaṭvāṅga-aṅkuśa-pāśa-vajra-śaradharaṁ, vāmabhujaiḥ tarjanī-kapāla-raktakamala-maṇi-cakra-cāpadharaṁ daṁṣṭrākarālasakalavadanaṁ ṣaṇmudropetaṁ sārdramuṇḍamālālaṅkṛtaśarīraṁ nagnaṁ sarvāṅgasundaraṁ ātmānaṁ jhaṭiti pratyākalayya..."

Sādhanamālā, p. 86.

"The worshipper should think himself as Ārya-Avalokiteśvara, whose colour is blue. He stands in the Pratyālīḍha attitude, on the orb of the sun. He is five-faced, three-eyed, twelve-armed, with the two right faces of white and red colour, and two left of yellow and green colour. He carries in his right hands 1. the Ḍamaru, 2. the Khaṭvāṅga, 3. the goad, 4. the noose, 5. the Vajra and 6. the arrow, and in the left hands 1. the raised index finger, 2. the Kapāla, 3. the red lotus, 4. the jewel, 5. the discus, and 6. the bow. His faces look terrible with bare fangs. He wears the six bone ornaments and his person is embellished by the garland of heads. He is nude and appears beautiful in all limbs. Thus quickly meditating..."

One illustration of this form of Lokeśvara occurs in the *Two Lamaistic Pantheons* of Clark[1]. His statue can be seen in Nepal at Svayambhūkṣettra. A Nepalese drawing of this form is illustrated in the Appendix.

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[1] Clark : TLP II, p. 267.

11. NILAKAṆTHA

Colour—Yellow Āsana—Vajraparyaṅka.
Mudrā—Samādhi Symbol—Bowl of Jewels
Companions—Two serpents on either side

One Sādhana only is devoted to the worship of this form of Lokeśvara, which is almost identical with that of Amitābha, his sire, whose image he bears on his head. Indeed, this mark of descent and the sacred thread he wears, constitute the only points of difference between them. Amitābha being a Dhyāni Buddha, has no father. Nīlakaṇṭha, according to the Sādhana, is accompanied by two serpents. The Dhyāna is given below :

"Bhagavantaṁ pītavarṇaṁ ardhacandrāṅkitajaṭāmukuṭinaṁ Amitābhopalakṣitaśiraḥpradeśaṁ raktapadmoparisthitaṁ ; kṛṣṇasārahariṇacarmaṇi vajraparyaṅkinaṁ samādhimudropari nānāratnaparipūrṇakapāladhāriṇaṁ eṇeyacarmakṛtayajñopavītinaṁ, vyāghracarmāmbaradharaṁ nīrābharaṇaṁ Nīlakaṇṭhaṁ nīlaguṭikāviśiṣṭakaṇṭhaṁ ; pārśvadvaye parasparābhisaṁbaddhapuccha-samaṇiphaṇāviśiṣṭa-Bhagavadavalokanaparordhvamukhakṛṣṇasarpadvayopalakṣitaṁ ātmānaṁ evaṁ vibhāvayet... Sādhanamāla, pp. 85-86.

"The worshipper should think himself as the god Nīlakaṇṭha, who is yellow in colour and whose Jaṭāmukuṭa is adorned with the crescent and the effigy of Amitābha. He sits in the Vajraparyaṅka attitude on a red lotus, on which is spread the skin of black antelope. He exhibits the Samādhi mudrā with his two hands carrying the Kapāla (bowl) filled with a variety of gems. His sacred thread is made of the deer-skin (eṇeya-carma). He wears the tiger-skin, and bears no ornaments (on his person). His throat shows the blue pill (of poison). The two sides of the god are occupied by two cobras with jewels on their hoods and tails entwined with each other. They look towards the god. Thus meditating..."

Apparently, the conception of this god has been modelled on the Hindu deity Śiva, who is said to have saved the world from destruction by swallowing the poison that issued from the mouth of Vāsukī, the lord of serpents, while the gods and demons were churning the ocean together. The poison, could it have entered Śiva's stomach, would surely have destroyed him, but it remained in his throat, and as the colour of the poison is said to be blue, there is a blue spot in the white throat of the god. That is the reason why the name Nīlakaṇṭha (Blue-throat) has been given to Śiva. As this particular form of Lokeśvara has also the same name, it may well be that its origin was the Hindu god Śiva Nīlakaṇṭha.

A confusion is likely to arise in the identification of the images of Nīlakaṇṭha and Vajrarāga, a variety of Mañjuśrī, if their respective sires are not represented. The only point of distinction in that case would be the total absence of ornaments and rich garments in the case of Nīlakaṇṭha. If the image bears princely ornaments and is richly clad, it must be identified as that of Mañjuśrī.

In the temple of Bodhnath in Nepal, a coloured image of this god is found, but here he is alone, without the serpents. The other image, (Fig. 116) hails from the monastery at Sarnath. In this sculpture two tiny figures carrying bowls are seen instead of two serpents.

One statuette of this deity occurs in the Chinese collection[1].

12. SUGATISANDARŚANA

Colour—White Arms—Six

One short Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The Dhyāna for Sugatisandarśana describes his form in the following words :

"Sugatisandarśana-Lokeśvara-Bhaṭṭārakaṁ śuklavarṇaṁ ṣaḍbhujaṁ varadābhayākṣamālādharaṁ dakṣiṇe, vāme padmakuṇḍītridaṇḍīdharaṁ ca ratnābharaṇabhūṣitaṁ vratasūtradhāriṇaṁ jaṭāmukuṭaṁ padmopari candramaṇḍalasthitaṁ saumyarūpaṁ bhāvayet". Sādhanamālā, p. 88.

The worshipper should think himself as Bhaṭṭāraka Sugatisandarśana Lokeśvara white in complexion, six-armed, showing the Varada and Abhaya poses and the rosary in the three right hands, and carrying the lotus, the water-pot and the staff with three horns in the three left hands. He is decked in ornaments and jewels, wears the sacred thread and a crown of matted hair. He stands on the moon over lotus and is peaceful in appearance".

Fig. 117 illustrates a Nepalese drawing of Sugatisandarśana Lokeśvara which agrees with the Sādhana in major details.

13. PRETASANTARPITA

Colour—White Arms—Six

Only one Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The Dhyāna describing the form of Pretasantarpita is brief and is worded as follows :

"Jaṭāmukuṭinaṁ ṣaḍbhujaṁ prathamabhujadvayena varadau dvitīyabhujadvayena ratnapustakau tṛtīyabhujadvayena akṣamālātridaṇḍikaṁ, sarvālaṅkārabhūṣitaṁ vratasūtradhāriṇaṁ saumyamūrtiṁ, padmopari candramaṇḍale sthitaṁ śvetavarṇaṁ vibhāvayet". Sādhanamālā, p. 89

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[1] Clark : TLP, II, p. 267.

"The worshipper should think himself as Pretasantarpita Lokeśvara who bears the Jaṭāmukuṭa (crown of matted hair), is six-armed, exhibits in the first pair of hands the Varada poses, carries in the second pair the jewel and the book, and in the third pair holds the rosary and the Tridaṇḍī (staff with three horns). He is decked in all sorts of ornaments, wears the sacred thread, has a graceful appearance, stands on the orb of the moon on lotus, and is white in colour."

Fig. 118 illustrates a Nepalese drawing of Pretasantarpita Lokeśvara.

14. SUKHĀVATI LOKEŚVARA

Colour—White Faces—Three
Arms—Six Āsana—Lalita
Campanion—Śakti

A description of the deity occurs in the Dharmakoṣasaṅgraha of Amṛtānanda.. Nepal abounds in images of Sukhāvatī Lokeśvara both in stone and in bronze, though his images are not found in any other Buddhist country of the North. The description above referred to runs as follows :

"Trimukhaḥ śvetavarṇaḥ ṣaḍbhujaḥ dakṣe mudrāḥ, śarakṣepa-japamālā-varadāni, vāmeṣu dhanuḥ-kamala-Tārorūsamarpaṇāni lalitāsanaḥ kamalopari, Vajratārā-Viśvatārā-Padmatārābhiḥ parivṛtaḥ, Upari caityaḥ.

Sukhāvatī Lokeśvaraḥ".

"Sukhāvatī Lokeśvara is three-faced, white in colour, and six-armed. One of his right hands is in the act of shooting an arrow, the remaining two have the rosary and the Varada pose. In two of his left hands he carries the bow and the lotus, and the third is placed on the thigh of Tārā. He sits in Lalitāsana on the lotus, and is surrounded by the goddesses Vajratārā, Viśvatārā, Padmatārā and the like. There is a Caitya on the top".

Fig. 119 illustrates a sculpture from Nepal representing the deity Sukhāvatī Lokeśvara. Here the god is in the company of his Śakti but is without the other companions as prescribed.

15. VAJRADHARMA

Colour—Reddish White
Vāhana—Peacock Symbol—Lotus

One Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The distinguishing feature of this god is that he rides a peacock. The Sādhana in question is entirely in verse, and the relevant portion containing the description of the form of Vajradharma is given below :

"Taṁ sitaṁ raktavarṇaṁ tu padmarāgasamadyutiṁ I
Pañcabuddhamukuṭadharaṁ harṣenotphullalocanaṁ II
Vāmato spardhayā nālaṁ dhṛtvā ṣodaśapatrakaṁ I
Padmaṁ vikāśayantañca hṛdi dakṣiṇapāṇinā II
Mayūropari madhyasthe niṣaṇṇaṁ candramaṇḍale I
Sattvaparyaṅkamābhujya saśṛṅgārarasotsavaṁ II
Caityāntaḥsthamahākarma-kūṭāgāravihāriṇaṁ I
Bhāvayet Vajradharmāgryaṁ nityaṁ Bodhiṁ avāpnuyāt." II

Sādhanamālā, p. 33.

"The worshipper should conceive himself as excellent Vajradharma, of reddish white complexion, bright as the Padmarāga gem, who bears the effigies of the five Dhyāni Buddhas on the crown. His eyes beam with delight ; and he holds with pride the stem of a lotus with sixteen petals in his left hand and with the right causes it to blossom against his chest. He sits on the moon over lotus on the back of a peacock, enjoys his seat of the animal and displays the delightful sentiment of amour. He moves in the sanctum of the Caitya, the place for great performances. He (the worshipper) certainly receives the Bodhi who meditates (upon him) in this manner."

Fig. 120 illustrates a Nepalese drawing of the deity. A statuette also occurs in the Chinese collection[1].

GENERAL

The conception of Avalokiteśvara is as old as the third century B.C. He was first ushered into existence by the Mahāsāṅghikas, about the time of Aśoka, in their work, entitled, Mahāvastu Avadāna, where he has been characterised as the "Bhagavān who takes the form of a Bodhisattva, whose duty it is to look round (Avalokita) for the sake of instructing the people and for their constant welfare and happiness"[2]. This Avalokita Bodhisattva no doubt gave rise to the concrete form of Avalokiteśvara, even before the second century A.D. and his images can be traced from the Gupta period onwards. He first appears in the Sukhāvatī Vyūha[3], and a passage in the Kāraṇḍavyūha where he is said to manifest in all possible forms of godhead for the sake of the ignorant and to bring salvation to mankind, accounts undoubtedly for the great number of his forms. As different people belonged to different faiths, this Compassionate Bodhisattva was obliged to assume the shape of all gods of all faiths, nay, even the shape of father and mother. Avalokiteśvara thus is given no less than 108 forms which are painted on the walls of the Macchandar Vahal at Kathmandu in Nepal with inscriptions for the purpose of identification. All these paintings have been copied out by an expert Nepalese artist, and are illustrated in this book in an Appendix. To this a reference may be made for the numerous forms of Avalokiteśvara.

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[1] Clark : TLP, II, p. 265.

[2] Senart : *Le Mahāvastu*, Vol. II, p. 294.

[3] This work was first translated into Chinese between A.D. 148 and 170 while the smaller recension was translated into the same language between A.D. 384 and 417: Max Muller : Sukhāvatī Vyūha, introduction, pp. iii-iv.

CHAPTER V

EMANATIONS OF AMITĀBHA

I. GODS

Besides Avalokiteśvara and a few forms of Mañjuśrī already described, only two male divinities in the Sādhanamālā emanate from the Dhyāni Buddha Amitābha. These are Mahābala and Saptaśatika Hayagrīva. Their parental Dhyāni Buddha, it may be remembered, is distinguished by his red colour, the family symbol of lotus, and the Samādhi mudrā he displays. His offsprings Mahābala and Hayagrīva belong, therefore, to the lotus family and should show the signs characteristic of the family. They are studied below in the order of their importance.

1. MAHĀBALA

Colour—Red Āsana—Pratyālīḍha

Arms—Four

Only one Sādhana in the Sādhanamālā is devoted to the worship of Mahābala, a fierce emanation of the Dhyāni Buddha Amitābha. The Dhyāna is given below :

"Mahābalaṁ ekamukhaṁ caturbhujaṁ sarvāṅgaraktaṁ ūrdhvapiṅgalasarpāvabaddhakeśaṁ dakṣiṇabhujābhyāṁ sitadaṇḍa-sitacāmaradharaṁ vāmabhujābhyāṁ vandanābhinaya-sapāśatarjanīkaraṁ vyāghracarmanivasanaṁ sarpābharaṇaṁ pratyālīḍhaṁ daṁṣṭrākarālavadanaṁ sūryamaṇḍalaprabhāmālinaṁ Amitābhamukuṭinaṁ dhyātvā..."

Sādhanamālā, p. 507.

"The worshipper should think himself as Mahābala with one face, four arms and red complexion. His brown hair rises upwards and is tied by a snake. He carries in his two right hands the white staff and the chowrie while the two left show the mudrā of bowing and the raised index finger. He is clad in tiger-skin, wears ornaments of snakes and stands in the Pratyālīḍha attitude. His face looks terrible with bare fangs and he is bright like the orb of the sun. He holds the effigy of Amitābha on the crown".

Two statuettes of Mahābala are known to the Chinese collection at Peiping[1].

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[1] Clark : TLP, II, pp. 49, 217

2. SAPTASATIKA HAYAGRIVA

Colour—Red Symbols—Vajra and Daṇḍa

Special Feature—Horse-head

Hayagrīva has several other forms and these will be described at their appropriate places. One of these forms is said to bear the effigy of Amitābha on its crown. This particular form of Hayagrīva, therefore, should refer to the spiritual son of Amitābha with the red colour and the Samādhi mudrā. The present Sādhana describing his form states in the colophon that it is restored from the Saptaśatika Kalpa. This particular form of Hayagrīva, therefore; is designated as the Saptaśatika Hayagrīva. The Dhyāna contained in the Sādhana is given below :

"Raktavarṇaṁ mahābhayānakaṁ trinetraṁ kapilaśmaśruraudraṁ bṛhadudaraṁ damṣṭrākarālinaṁ dantauṣṭhakapālamālinaṁ jaṭāmukuṭinaṁ Amitābhaśiraskaṁ. Dvitīyamukhaṁ bhīmabhayānakaṁ nīlaṁ hayānanaṁ hihīkāranādinaṁ Brahmāṇḍaśikharākrāntaṁ dvitīyena bhavāgraparyantaṁ aṣṭanāgopetaṁ kharvavāmanākāraṁ vyāghracarmanīvasanaṁ sarvālaṅkārabhūṣitaṁ sakaladevāsuraṁ tarjayantaṁ gṛhītavajradaṇḍaṁ...vicintayet". Sādhanamālā, p. 509.

"The worshipper should conceive himself as (Saptaśatika Hayagrīva) of red complexion, who is terribly awe-inspiring, with three eyes, and a brown beard. He is angry and has protruding belly. His face appears terrible with bare fangs ; he wears a garland of skulls with teeth and lips, is crowned with his Jaṭā and the figure of Amitābha. His second face is distorted like that of a horse, which is blue in colour and neighs incessantly. He tramples on the top of the world with one leg and the bottom of the world with the other. He wears ornaments of eight serpents, is short and dwarfish, is clad in tiger-skin and decked in all ornaments. He threatens all the gods and Asuras, and holds the Vajra and the staff (in his two hands)".

It may by noticed that the Dhyāna is not clear about the number of hands and faces ; but it seems from the description that Hayagrīva is endowed with a principal face, terrible in appearance, over which there is the horse's head. This horse's head over the principal face, is found only in case of Hayagrīva, and distinguishes him from all other Buddhist deities. But when, as a minor god, he accompanies others, the horse's head is not seen as a rule. In such cases, the Daṇḍa or the staff serves as the identification mark. From the Dhyāna it also appears that he is two-armed and carries the Vajra and the Danda, the Vajra being generally held in the right hand, while the Daṇḍa is carried in the left. About the name, however, the colophon is certain, and it asserts that this Sādhana has been restored from the Saptaśatika Kalpa, that is to say, a ritual work consisting of letters that can make up seven hundred verses in the Anuṣṭubh metre.

Images of Hayagrīva are found in Tibet[1] and China[2].

II. GODDESSES

The female divinities that emanate from the Dhyāni Buddha Amitābha are three in number, the most important and popular among them being Kurukullā, to whose worship no less than fourteen Sādhanas are devoted in the Sādhanamālā. Two Sādhanas are devoted to Bhṛkuṭī and one Sādhana only to Mahāśītavatī, who is also included in the list of the Pañcarakṣā deities or the Five Great Protectresses. These goddesses as a rule are not represented in stone or bronze; paintings, however, are made by the Nepalese artists even in modern times.

3. KURUKULLĀ

She is one-faced and may have two, four, six or eight arms. When she is six armed, she bears the effigies of the five Dhyāni Buddhas on her crown. When two armed, she is called Śukla Kurukullā, and when she is four-armed she is called by the names of Tārodbhava Kurukullā, Uḍḍiyāna Kurukullā, Hevajrakrama Kurukullā and Kalpokta Kurukullā.

Kurukullā is said to confer success in the Tāntric rite of Vaśīkaraṇa or the rite of enchanting men, women, ministers, even kings. Some of the Sādhanas contain many interesting methods of casting spells on different people. The mantra of Kurukullā is "Oṁ Kurukulle Hūṁ Hrīḥ Svāhā". When this mantra is muttered ten thousand times, all men are bewitched. Thirty thousand times would prove sufficient to subdue a minister, but the subjugation of a king requires no less than a lakh. She can even confer on her devotees the power of subduing all ministers and kings.

Images of Kurukullā are found in Tibet[3] and China[4] and she is very popular in these countries. The different forms of Kurukullā as available in the Sādhanamālā are dealt with in the following pages.

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[1] Gordon : ITL, pp. 90, 93 ; Getty ; GNB, p. 163 as Hayagrīva.

[2] Clark : TLP, II, pp. 59, 164, 172, 198 under the title of Hayagrīva.

[3] Getty : GNB, pp. 126, 127.

[4] Clark : TLP, II, 105, 239. Also Gordon : ITL, p. 75.

(I) ŚUKLA KURUKULLĀ

Colour—White Symbols—Rosary and the Bowl of Lotus
Vāhana—Animal Āsana—Vajraparyaṅka

Only one Sādhana in the Sādhanamālā states the method whereby she should be propitiated. The Dhyāna contained therein is a long one and runs as follows :

"Ātmānaṁ Bhagāvatīṁ. akṣasūtrotpalāmṛtakuṇḍīṁ savyāvasavyapāṇibhyāṁ dadhānāṁ, trinetrāṁ Padmadhṛkpramukhaiḥ sarva-Tathāgataiḥ Vīṇādiṣodaśadevībhir-abhiṣiktāṁ Amitābha-virājitanānāpuṣpopaśobhitajaṭāmukuṭāṁ śṛṅgārādirasopetāṁ, kiñcit-savyapāṇipallavasthākṣasūtramālokamānāṁ, kṣīrāmbhodhiśvetavarṇābjasthām-amṛtāṅkopari sattvaparyaṅkāsanasthāṁ, kaṅkaṇa-keyūra-kuṇḍala-nūpuramuktāhāradivyavastrādivibhūṣitāṁ nīlānantabaddhakeśīṁ pīyuṣavarṇa-Vāsukīkṛtahārāṁ, rakta-Takṣakakṛtakarṇograkuṇḍalāṁ, dūrvāśyāma-Karkkoṭakakṛtayajñopavītāṁ, śukla-Padmanāgendrakṛtahārāṁ, mṛṇālavarṇa-Mahāpadmakṛtanūpurāṁ, pīta-Śaṅkhapālakṛtakaṅkaṇāṁ, dhūmābhravat-Kulikakṛtakeyūrāṁ, śubhravarṇāṁ sravadamṛtavigrahāṁ karuṇārdracittāṁ bhāvayet.

Śukla-Kurukullā-Sādhanaṁ" Sādhanamālā, pp. 352-363.

"The worshipper should think himself as the goddess (Kurukullā), who carries the rosary and the cup of Utpala full of nectar in the right and left hands respectively. She is three-eyed and is offered bathing water by (the Bodhisattvas) Papmapāṇi and others, by all the Tathāgatas and the sixteen damsels beginning with Vīṇā. She wears the Jaṭāmukuṭa which is decorated with various flowers and the miniature figure of Amitābha. She displays the sentiment of passionate love, and other sentiments, and turns slightly to have a look at the rosary which she carries in her leaf-like hand. She sits on an animal and rests on the nectar-like lap of the white lotus, that rises from the ocean of milk. She is decked in bracelets, armlets, ear-rings, anklets, pearl-necklace, and is clad in celestial garments. Her hair is tied up by the serpent Ananta of blue colour, her necklace is formed by the milk-coloured Vāsukī, and her prominent ear-ornament (Kuṇḍala) by red Takṣaka, her sacred thread is the green Karkkoṭaka, her girdle is the white Padma the lord of serpents, her Nūpura (anklet) is the serpent Mahāpadma of the colour of the lotus stalk, her bracelet is the yellow Śaṅkhapāla, her armlet is Kulika of the colour of smoky clouds. She is white in colour, and seems to diffuse nectar. She possesses a heart which is melting with compassion."

This lengthy description is sufficient to give one a vivid picture of the form of Śukla-Kurukullā, which has many features in common with the other varieties to be described briefly hereafter. It is not necessary to quote and translate all the Dhyānas given in the Sādhanamālā, because that would only serve to increase the bulk of the book unnecessarily.

(II) TĀRODBHAVA KURUKULLĀ

Colour—Red
Arms—Four
Āsana—Vajraparyaṅka
Vāhana—Kāmadeva with wife on Rāhu

Five Sādhanas differing but slightly from one another describe this form of Kurukullā designated as Tārodbhava Kurukullā in the Sādhanas. According to the information supplied by the Sādhanas, Tārodbhava is red in colour with red garments, red ornaments and the seat of a red lotus. She has four arms. The two left hands show the Abhaya mudrā and the arrow, and the two right carry the bow and the red lotus. She sits in the Vajraparyaṅka attitude and under the seat appear Kāmadeva and his wife riding on the demon Rāhu. She has a red aureole behind her, she wears the effigy of Amitābha on the crown, and resides in the Kurukullā mountain. She is in the fulness of youth and displays amorous sentiments. Sometimes she is seen charging a flowery arrow on the flowery bow, ready to strike.

Fig. 121 illustrates a recent Nepalese drawing of the deity.

(III) UḌḌIYĀNA KURUKULLĀ

Appearance—Terrible
Colour—Red
Āsana—Ardhaparyaṅka
Vāhana—Corpse
Arms—Four

This form of Kurukullā is called in Sādhanas Uḍḍiyāna Kurukullā or Kurukullā as worshipped in Uḍḍiyāna (mod. Vajrajogini). This form of the goddess looks rather fierce, with the garland of heads, the five skulls on the head, protruding teeth and tongue, garments of tiger-skin, and brown hair rising above her head in the shape of a flame. Her eyes, red, round and moving, are three in number. She is four-armed; the principal pair of hands is engaged in drawing to the full the flowery bow charged with an arrow of red lotus, while the second pair holds the goad of flowers and the red lotus. She is red in colour and sits in the Ardhaparyaṅka attitude on a corpse.

Fig. 122 illustrates one of her statuettes found in Peiping. Here the Vāhana of corpse is present.

(IV) AṢṬABHUJA-KURUKULLĀ

Arms—Eight	Colour—Red
Āsana—Vajraparyaṅka	Mudrā—Trailokyavijaya

As has already been pointed out, Kurukullā may have another form with eight arms which is described in the only Sādhana devoted to her worship. This Sādhana is attributed in the colophon to the great Siddhācāryya Indrabhūti, who flourished about 700 A.D. and who had a daughter even more illustrious than himself, Lakṣmīṅkarā by name, well-versed in the doctrines of both Vajrayāna and Sahajayāna. The goddess described in this Sādhana is not terrible like the six-armed Māyājāla Kurukullā or the four-armed Uḍḍiyāna Kurukullā, but is mild, youthful and compassionate. The most important feature of the Sādhana is that it gives the description of a complete Maṇḍala which comprises the principal goddess and twelve surrounding divinities. For a better understanding of the form of this goddess and of the constitution of the Maṇḍala, it is desirable that the Dhyāna should be quoted in extenso and translated :—

"Kurukullāṁ Bhagavatīm aṣṭabhujāṁ raktavarṇāṁ raktāṣṭadalapadmasūryye Vajraparyaṅkaniṣaṇṇāṁ kūṭāgāramadhyanivāsinīṁ prathamakaradvayena Trailokyavijayamudrādharāṁ, avaśiṣṭadakṣiṇakaraiḥ aṅkuśaṁ ākarṇapūritaśaraṁ varadamudrāṁ dadhānāṁ, pariśiṣṭavāmabhujaiḥ pāśaṁ cāpaṁ utpalaṁ dadhānāṁ, sakalālaṅkāravatīṁ bhāvayet.

Pūrvadale Prasannatārām, dakṣiṇadale Niṣpannatārām, paścimadale Jayatārām, uttaradale Karṇatāram, aiśānadale Cundām, āgneyadale Aparājitām, nairṛtyadale Pradīpatārām, vāyavyadale Gaurītārāñca dhyāyāt. Etāśca sarvāḥ raktavarṇāḥ Pañca-Tathāgatamukuṭā vajraparyaṅkaniṣaṇṇā, dakṣiṇabhujābhyāṁ varadamudrā-ākarṇapūrita-śaradharā, vāmabhujābhyāṁ utpalacāpadharāḥ.

Pūrvadvāre Vajravetālīṁ lambodarāṁ vikṛtamukhīṁ raktavarṇāṁ Akṣobhyamukuṭām, dakṣiṇahastābhyāṁ tarjany-aṅkuśadharām, vāmakarābhyāṁ vajraghaṇṭāpaśadharām.

Dakṣiṇadvāre Aparājitāṁ pītavarṇāṁ Ratnasambhavamukuṭāṁ dakṣiṇahastābhyāṁ daṇḍāṅkuśadharām, vāmahastābhyāṁ ghaṇṭāpāśadharām.

Paścimadvāre Ekajaṭāṁ kṛṣṇavarṇāṁ ūrdhvakeśāṁ lambodarāṁ dantāvaṣṭabdhauṣṭhāṁ Amitābamukuṭām, dakṣiṇakarābhyāṁ vajrāṅkśadharāṁ vāmakarābhyāṁ ghaṇṭāpāśadharām.

Uttaradvāre Vajragāndhārīṁ kanakaśyāmāṁ Amoghasiddhimukuṭāṁ vikṛtamukhīṁ lambodarām, dakṣiṇabhujābhyāṁ khaḍgāṅkuśadharāṁ vāmabhujābhyāṁ ghaṇṭapāśadharāṁ vicintayet.

Etāścatasra ālīḍhapadasthāḥ". Sādhanamālā, pp. 351-352.

"The worshipper should think himself as gooddess Kurukullā, who is eight-armed, red in colour, sits in the Vajraparyaṅka attitude, on the orb of the sun over the lotus with eight petals and resides in the sanctum ; she displays the Trailokyavijayamudrā in her first pair of hands, and shows in the other right hands, aṅkuśa, the arrow drawn up to the ear and the Varada pose. In the remaining left hands she holds the noose, the bow and the Utpala ; she is decked in all kinds of ornaments.

On the east petal is Prasannatārā, on the south is Niṣpannatārā, on the west Jayatārā, on the north Karṇatārā ; on the north-east petal is Cundā, on the east Aparājitā, on the south-west Pradīpatārā, and on the north-west is Gaurītārā. All these deities have red colour and the five Dhyāni Buddhas on their crowns. They sit in the Vajraparyaṅka attitude and show in the two right hands the boon and the arrow drawn up to the ear, and in the two left hands the Utpala and the bow.

In the eastern gate is Vajravetālī, who has a protruding belly, distorted face, red complexion, the effigy of Akṣobhya on her crown, and carries in the two right hands the Tarjani and the goad, and in the two left the Vajraghaṇṭā and the noose.

In the southern gate is Aparājitā, who is yellow in colour and has the effigy of Ratnasambhava on her crown ; she carries in her two right hands the staff and the goad, and in the two left the bell and the noose.

In the western gate is Ekajaṭā, who is blue in colour with hair rising upwards over head, and a protruding belly ; she bites her lips with her teeth, bears the image of Amitābha on her crown and carries in her two right hands the Vajra and the goad, and in the two left the bell and the noose.

In the northern gate is Vajragāndhārī, golden in complexion, who bears the image of Amoghasiddhi on her crown, has a distorted face and protruding belly, and carries in her two right hands the sword and the goad, and in the two left the bell and the noose.

All these four goddesses stand in the Ālidha attitude".

(V) MĀYĀJĀLAKRAMA KURUKULLĀ

Āsana—Vajraparyaṅka Arms—Six

Colour—Red

Another form of Kurukullā is known as Māyājālakrama Kurukullā since the Sādhana describing it is said to have been restored from the now lost Māyājāla Tantra by the Tāntric author Kṛṣṇācārya[1]. This form of Kurukullā is six-armed. In accordance with the Sādhana she sits in the Vajraparyaṅka attitude, on the sun over the red lotus of eight petals. She is red in colour and is clad in red garments. She exhibits the Trailokyavijaya mudrā in the first pair of hands, shows the Abhaya mudrā and the sprout of a white Kunda flower in the second, and the rosary and the Kamaṇḍalu in the third. She bears the images of the five Dhyāni Buddhas on the crown, and sits on the back of the serpent Takṣaka. She has another form with six arms, which is not expressly called the Māyājāla Kurukullā, and is described in another Sādhana. According to that Sādhana, she exhibits the Trailokyavijaya mudrā in the first pair of hands, and carries Aṅkuśa and the red lotus in the second pair, and the full-drawn bow charged with an arrow in the third. Images of Kurukullā are rare.

4. BHRKUTI

Colour—Yellow Arms—Four

Bhṛkuṭī is another goddess emanating from the Dhyāni Buddha, Amitābha of red colour. She is already familiar as a companion of Avalokiteśvara as minor goddess. When she accompanies Khasarpaṇa she is yellow in colour and four-armed. She carries in her two left hands the Tridaṇḍī and the Kamaṇḍalu. One of the two right hands is raised in the attitude of bowing, while the other carries the rosary. Bhṛkuṭī is also worshipped as a principal goddess, and two Sādhanas in the Sādhanamālā are devoted to her worship. She is described in the following words :

"Caturbhujaikamukhīṁ pītāṁ trinetrāṁ navayauvanāṁ Varadākṣasūtradharadakṣiṇakarāṁ tridaṇḍīkamaṇḍaludharavāmakarāṁ Amitābhamudritāṁ padmacandrāsanasthāṁ Bhagavatiṁ dhyātvā...Bhṛkuṭīsādhanaṁ." Sādhanamālā, p. 341.

"The goddess Bhṛkuṭī should be conceived as four-armed, one-faced and yellow in colour, three-eyed and as blooming with youth. She shows the Varada mudrā and the rosary in her two right hands, and carries the Tridaṇḍī and the Kamaṇḍalu in the two left. Her crown is stamped with the effigy of Amitābha. She sits on the orb of the moon over a lotus. Thus meditating..."

Another Sādhana adds the information that she should be peaceful in appearance and should wear a crown of matted hair. Images of

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[1] Sādhana No. 181, Sādhanamālā, p. 372.

Bhṛkutī are rare, but they are known in Tibet[1] and China[2]. Fig. 123 illustrates one of the Peiping images.

5. MAHĀŚITAVATI

Colour—Red Arms—Four

Āsana—Ardhaparyaṅka

All the five goddesses constituting the Pañcarakṣā group are said to emanate from one or another of the Dhyāni Buddhas. Mahāśītavatī is affiliated to her parental Dhyāni Buddha Amitābha. The short Sādhana describing her form is as follows :

"Mahāśita (*sic* sita) vatī caturbhujaikamukhī raktā dakṣiṇabhujadvaye akṣasūtravaradavatī vāmabhujadvaye vajrāṅkuśahṛtpradeśasthapustakavatī Jiṁbījā Amitābhamukuṭī ardhaparyaṅkasthitā nānālaṅkāravatī sūryāsanaprabhā ceti". Sādhanamālā, p. 401.

"Mahāśītavatī is four-armed, one-faced, and red in colour. She shows in her two right hands the rosary and the Varada pose, and in her two left hands the Vajra and the Book against the chest. She originates from the syllable 'Jīṁ', bears the effigy of Amitābha on the crown, sits in the Ardhaparyaṅka attitude, and is decked in various ornaments. She sits on the orb of the sun and glows like the sun".

Images of this goddess are found in Tibet[3] and China[4].

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[1] Getty : GNB, pp. 124-125.

[2] Clark : TLP, II, pp. 160, 171, 288.

[3] Getty : GNB, p. 139.

[4] Clark : TLP, II, pp. 206 and 275 under the title of 'Śītavatī.

CHAPTER VI

EMANATIONS OF AKSOBHYA

I. GODS

The number of deities emanating from the Dhyāni Buddha Akṣobhya is quite large, larger than that of the emanations of any other Dhyāni Buddha. The blue colour of Akṣobhya is associated with the terrible deities in the Sādhanamālā and with the gruesome rites in the Tantras, and the deities emanating from this Dhyāni Buddha are generally of blue colour and terrible in character both in deed and in appearance. With the exception of Jambhala, the God of Wealth, all the male emanations of Aksobhya have a terrible appearance with distorted face, bare fangs, three blood-shot eyes, protruding tongue, garland of severed heads and skulls, tiger-skin and ornaments of snake.

Amongst the deities emanating from the Dhyāni Buddha Akṣobhya Heruka stands pre-eminent. Heruka and his yab-yum form Hevajra are the chief gods in this group and they have numerous forms, many with different names. For the sake of clarity and convenience these forms have been separated for treatment, especially when a characteristic name is supplied by the Sādhanas to such forms. The Four Guardians of Gates treated later under the Chapter: 'Collective Deities' are of fierce appearance and figure prominently amongst the offsprings of Akṣobhya. The deities coming under the Vajra Family of Akṣobhya are described below one by one.

1. CANDAROSANA

Colour—Yellow Arms—Two

Symbols—Sword and Tarjanīpāśa

Caṇḍaroṣaṇa is also called Mahācaṇḍaroṣaṇa, Caṇḍamahāroṣaṇa and Acala. Four Sādhanas are devoted to his worship and he is always represented in yab-yum. Prabhākarakīrti is said to be the author of one of the Sādhanas the major portion of which is in verse. Another Dhyāna describing the god runs as follows:

"Śrī-Caṇḍamahārosanaṁ Bhagavantam atasīpuṣpasaṅkāśaṁ Acalāparanāmānaṁ dvibhujaṁ kekarākṣaṁ damṣṭrāvikarālamahāghoravadanaṁ ratnamaulinaṁ daṁṣṭrānipīḍitādharaṁ muṇḍamalāśiraskaṁ āraktacakṣurdvayaṁ dakṣiṇe khaḍgadharaṁ tarjanīpāśahṛdayasthavāmakaraṁ sitasarpayajñopavītaṁ vyāghracarmanivasanaṁ nānāratnaviracitābharaṇaṁ bhūmilagnavāmacaraṇaṁ īṣadunnatadakṣiṇacaraṇaṁ sūryyaprabhāmālinaṁ ātmānaṁ vicintya.. Akṣobhyamukuṭinaṁ dhyāyāt." Sādhanamālā, p. 172.

"The worshipper should think himself as Śrī-Caṇḍamahāroṣaṇa, whose colour is like that of the Atasī flower and whose second name is Acala. He is one-faced, two-armed and is squint-eyed. His face appears terrible with bare fangs. He wears a jewelled head-dress, bites his lips and wears on his crown a garland of severed heads. His eyes are slightly red, and he carries the sword in his right hand and the noose round the raised index finger against the chest in the left. His sacred thread consists of a white snake; he is clad in tiger-skin and he wears jewels. His left leg touches the ground while the right is slightly raised. He is radiant as the sun and..bears on his crown the effigy of Akṣobhya. Thus the god should be meditated upon".

It should be noticed that the Dhyāna is silent about the Śakti in whose embrace the god should remain in yab-yum, but if the Buddhist priests are to be believed and if the testimony of the Nepalese Citrakāras has any value, it must be assumed that Caṇḍaroṣaṇa is always represented in yab-yum and should not be represented singly. Caṇḍaroṣaṇa is the most important figure in the celebrated Caṇḍamahāroṣaṇa Tantra dedicated to his worship. His worship is always performed in secret and the god is kept secluded from public gaze. Even if there be a bronze image it is practically inaccessible to any one except the initiated.

Fig. 124 illustrates a Nepalese drawing of the deity. As Acala and Acala-Vajrapāṇi he is popular in Tibet[1].

2. HERUKA

Colour—Blue	Arms—Two
Symbols—Vajra and Kapāla	Variety—Single

Herūka is one of the most popular deities of the Buddhist pantheon and a regular Tantra, the Heruka Tantra, is devoted to his worship. Heruka is worshipped singly as well as in yab-yum. When he is in yab-yum he is generally known as Hevajra and in this form he is popular in Tibet. Many of his forms are described in the Sādhanamālā in its numerous Sādhanas, and the additional ones are derived from the Niṣpannayogāvalī of Abhayākara Gupta.

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[1] Getty: GNB, pp. 52 and 170.

In the Sādhanamālā the worship of Heruka is said to confer Buddhahood on his worshippers, and he is said to destroy all the Māras (mischievous beings) of the world. A Dhyāna in verse in the Sādhanamālā describes his form in the following words :

Śavasthaṁ ardhaparyaṅkaṁ naracarmasuvāsasaṁ I
Bhasmoddhūlitagātrañca sphuradvajrañca dakṣiṇaṁ II
Calatpatākākhaṭvāṅgaṁ vāme raktakaroṭakaṁ I
Śatārdhamuṇḍamālābhiḥ kṛtahāramanoramaṁ II
Iṣaddaṁṣṭrākarālāsyaṁ raktanetraṁ vilāsinaṁ
Piṅgorddhvakeśaṁ Akṣobhyamukuṭaṁ karṇakuṇḍalaṁ II
Asthyābharaṇaśobhaṁ tu śiraḥ-pañcakapālakaṁ I
Buddhatvadāyinaṁ dhyāyāt jaganmāranivāraṇaṁ II

Sādhanamālā, p. 473.

"The worshipper should conceive himself as the god (Heruka) who stands on a corpse in the Ardhaparyaṅka attitude. He is well clad in human skin and his body is besmeared with ashes. He wields the Vajra in the right hand and from his left shoulder hangs the Khaṭvāṅga with a flowing banner, like a sacred thread. He carries in his left hand the Kapāla full of blood. His necklace is beautified by a chain of half-a-hundred severed heads. His face is slightly distorted with bare fangs and blood-shot eyes. His brown hair rises upwards and forms into a crown which bears the effigy of Akṣobhya. He wears a Kuṇḍala and is decked in ornaments of bones. His head is beautified by five skulls. He bestows Buddhahood and protects the world from the Māras (wicked beings)".

In another Sādhana for the worship of this particular kind of Heruka the Khaṭvāṅga is described as being marked with a Vajra of five thongs and decorated with a banner with jingling bells, human heads and double lotus, the lower part of the Khaṭvāṅga resembling the Vajra with one thong. The Sādhana does not mention the number of heads in the necklace, but says simply that they are strung with guts. His left leg rests on the double lotus (and not on the corpse) while the right is placed on the left thigh in a dancing attitude.

The image (Fig. 125) discovered by Mr. N. K. Bhattasali and deposited in the Dacca Museum, agrees in all details with the description given above. Though the hands are broken it can yet be discerned that the right wielded the Vajra and the left carried the Kapāla against the chest. The attitude in which he stands is called the dancing attitude in Ardhaparyaṅka. His head-dress is decorated with five skulls and the effigy of Akṣobhya. The Khaṭvāṅga has an overflowing banner attached to it, and at the end of the banner small bell can be seen.

3. HEVAJRA

In the Hevajra Maṇḍala of the Niṣpannayogāvalī, Heruka is the principal deity, thus showing that there is only a very thin line of demarcation between the two, Heruka and Hevajra. When Heruka is accompanied with his Prajñā, he begets the name of Hevajra. In the Maṇḍala no less than four distinct forms of Hevajra are described. In all these, Hevajra is accompanied with his Śakti whose name differs according to the numbers of his hands.

(i) Two-Armed

Colour—Blue
Face—One
Arms—Two
Prajñā—Nairātmā

When two-armed, Heruka gets the name of Trailokyākṣepa and his form is described in the following words :

"Trailokyākṣepaḥ kṛśṇo Ardhaparyaṅkī...ekamukho dvibhujo vajrāṅkitaraktapūrṇakapālabhṛd-vāmakarākroḍita.. Nairātmā....Vajroddaṇḍasavyabhujaḥ." NSP, p. 14

"Trailokyākṣepa (Heruka) is blue in colour and dances in the Ardhaparyaṅka attitude...He is one-faced and two-armed. With the left hand carrying the skull cup, full of blood ,and marked with a Vajra, he embraces his Prajñā Nairātmā...The right holding the Vajra is raised".

The same form is again described in the Sādhanamālā which gives the additional information that the Śakti carries the Kartri in the right hand and the Kapāla in the left[1].

(ii) Four-Armed

Colour—Blue
Face—One
Arms—Four
Prajñā—Vajravārāhī

When four-armed, Hevajra shows all the characteristics of the two-armed variety with the difference that here the Prajñā is known by the name of Vajravārāhī. His description in the Niṣpannayogāvalī is short and is worded thus :

"Athavā caturbhujo dvibhujavat. Aparabhujābhyām savābha-Vajravārāhīsamāliṅgita ityeva viśeṣaḥ". NSP, p. 14

"Or, he may be four-armed and appear similar to the two-armed form. In the two other hands he embraces his Śakti Vajravārāhī of his own creation. This is the only difference".

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[1] Sādhanamālā, p. 462.

In the Sādhanamālā, one Sādhana is also devoted to the worship of this particular form of Hevajra. Here also Hevajra is four-armed and is embraced by his Śakti who is identical with him in all respects. Hevajra carries in his four hands the blue Vajra, the sword, the Khaṭvāṅga and the jewel. The Khaṭvāṅga does not however hang from his shoulder but is carried in one of his hands.

(iii) Six-Armed

Colour—Blue
Faces—Three
Arms—Six
Prajñā—Vajraśṛṅkhalā

When Hevajra is six-armed and in yab-yum his main form remains the same, with the difference that here he is three-faced and six-armed, carrying additional symbols. He is described thus :

"Athavā Saḍbhujaḥ kṛṣṇaḥ kṛṣṇasitaraktatrimukhaḥ...Vāmair-vajra-ghaṇṭāṁ dhanuḥ kapālam ca dádhānaḥ savyair-vajram bāṇaṁ triśūlaṁ ca vajravajraghaṇṭānvitahastābhyāṁ svābha-Vajraśṛṅkhalāmāliṅgitaḥ".

NSP, p. 14.

"Or, he (Hevajra) may be six-armed and blue in colour. The principal, the right and left faces show blue, white and red colour. In the three left hands he holds the bell marked with a Vajra, the bow and the skull-cup. In the three right hands he carries the Vajra, the arrow and the trident. He embraces with the two hands carrying the Vajra and the Ghaṇṭā the Prajñā Vajraśṛṅkhalā of his own creation".

(iv) Sixteen-Armed

Colour—Blue
Faces—Eight
Arms—Sixteen
Prajñā—Nairātmā
Legs—Four

The fourth type of Hevajra according to Hevajra Maṇḍala is sixteen-armed and is alike in appearance with the three other forms described before. The difference lies in his having eight faces and four legs ; with his four legs he tramples upon four Hindu gods instead of standing upon a corpse as in the three others. His form is described rather elaborately in the Maṇḍala in question as under :

"Caturtho Hevajraḥ ṣoḍaśabhujo Akṣobhyamudrito Nairātmāsamāpannaḥ. Kintvasya catvāro mārāḥ prāguktāśavasthāne. Tatra Skandhamāro rūpato Brahmā pītah, Kleśamāro Viṣṇuḥ kṛṣṇo, Mṛtyumāro Maheśvaraḥ śubhro, Devaputramāro Śakraḥ gauraḥ. Teṣu Bhagavān dvābhyāṁ Ardhaparyaṅkavān aparābhyāṁ Ālīḍhastha iti catuścaraṇaḥ kṛṣṇo......aṣṭāsyaḥ. Mukhantu mūlaṁ kṛṣṇaṁ hasat savyaṁ śuklam, vamaṁ raktam, urddhvaṁ vikaṭadaṁṣtraṁ seṣani kṛṣnani. Dakṣinabhujeṣu vajraṁ khadgaṁ bāṇaṁ cakraṁ caṣakaṁ trisulam-aṅkuśaṁ ca ; vameṣu ghaṇṭam, padmam, dhanur-udyatakhaṭvaṅgam, kapalam, tarjanipasaṁ ca."

NSP, pp. 14-15.

"Hevajra of the fourth class is sixteen-armed and bears on his crown the effigy of the Dhyāni Buddha Akṣobhya. He embraces his Sakti Nairatma. Instead of the corpse under his legs as aforesaid, he has four Māras under his four legs. The first is Skandha Māra in the form of Brahmā of yellow colour, the second is Kleśa Māra in the form of Viṣṇu of blue colour, the third is Mṛtyu Māra in the form of Maheśvara of white colour, and the fourth is Devaputra Mara in the form of Śakra of white colour. On them the four-legged god stands with two legs arranged in Ardhaparyaṅka and two others in Alidha. He is blue in colour and has eight faces. The principal face is blue, the right has a smile and is white, the left is red, the fourth is on the top of his head with distorted teeth. All other faces are blue in colour. In the right hands he carries 1. the Vajra, 2. the sword, 3. the arrow, 4. the discus, 5. the wine-glass, 6. the staff, 7. the Trisula, and 8. the goad. In the left hands the holds 1. the bell, 2. the lotus, 3. the bow, 4. the raised Khaṭvaṅga, 5. the skull-cup, 6. the jewel, 7. the raised index finger and 8. the noose..."

Hevajra is popular in Tibet[1] and China[2].

4. BUDDHAKAPĀLA

Arms—Four Colour—Blue
Sakti—Citrasenā Asana—Dancing in Ardhaparyaṅka

Only one Sadhana gives the description of this god, who is, in all probability, another form of Heruka. The Sādhana says that when Heruka is embraced by Citrasena he gets the name of Buddhakapala. He has one face and four arms, and his hands hold the Khaṭvaṅga, the Kapala, the Kartri and the Ḍamaru ; he is embraced by his Prajna, Citrasena, and remains in yab-yum. He is slightly different from the four-armed variety of Heruka as the following Dhyāna in the Sadhana will show :

"Mahaviro ghorasaṁharakarakah nīlavarṇo mahavapuḥ asthyabharaṇam-ardhaparyaṅkanṛtyasthaṁ mundamalavibhuṣitaṁ mukuṭe Akṣobhyadhāriṇaṁ ekavaktraṁ caturbhujam, vame Khatvaṅgakapalam, dakṣiṇe kartriḍamārukaṁ Prajnaliṅgitam ; vāme Citrasena mattā nagnā muktakeśī sarvabhayarahitā devī".

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1. Getty : GNB, 142, 143. A Tibetan image is illustrated in Gordon : ITL, p. 83.
2. TLP, II, p. 236.

Srīmato Buddhakapālasya Sādhanam" Sādhanamālā, pp. 501-502.

"The worshipper should think himself as (Buddhakapāla) who is a great hero, the supreme destroyer, of blue complexion and gigantic stature. He has ornaments of bones, stands in Ardhaparyaṅka in a dancing attitude, is decked in garlands of heads, bears the effigy of Akṣobhya on the crown, is one-faced and four-armed. He carries the Khaṭvāṅga and the Kapāla in the left hands and the Kartri and the Ḍamaru in the right, and is embraced in the left by the Prajñā, Citrasenā by name, who is intoxicated, nude, and fearless. Thus meditating..."

The same Sādhana later on gives the details of the Maṇḍala, and goes on to say that Buddhakapāla is surrounded by twenty-four goddesses arranged in three circles. The first circle has Sumālinī (blue) in the east, Kapālinī (yellow) in the north, Bhīmā (green) in the west and Durjayā (white) in the south. The next circle has Subhamekhalā (east), Rūpiṇī (north), Jayā (west) and Kauverī (south), Kāminī (north-east), Mahodadhi (north-west), Kāriṇī (south-west) and Māriṇī (south-east). The outermost circle has Bhīmadarśanā, (east), Ajayā (north), Śubhā (west), Ostārakī (south), Surakṣiṇī (north-east), Vikālarātri (north-west), Mahāyaśā (south-west) and Sundari (south-east). Besides these, there are the four guardians of gates : Sundarā (east), Subhagā (north), Priyadarśanā (west) and Nairātmā (south). Excepting the four deities of the innermost circle, all the goddesses have blue colour, two arms, one face, ornaments of bones, brown hair rising upwards but no garlands of heads. They carry the Kapāla in the left and the Kartri in the right, and dance in the Ardhaparyaṅka attitude.

Fig. 126 illustrates a Nepalese drawing of the principal god in the embrace of his Śakti Citrasenā but without attendants. Buddhakapāla is represented in the Chinese collection at Peiping[1]. He is also represented singly in a remarkable statuette in the Baroda Museum (Fig. 127).

5. SAMBARA

(i) Two-Armed

Colour—Blue Āsana—Ālīḍha
Vāhana—Kālarātri Symbols—Vajra and Ghaṇṭā.
Prajñā—Vajravārāhī

One Sādhana only in the Sādhanamālā describes the procedure for the worship of Sambara who is only another form of Hevajra. He is two-armed and one-faced, and bears the effigy of Akṣobhya on his crown. He appears terrible with his garment of tiger-skin, the garland of heads, a string of skulls round the head, three eyes and the Ālīḍha attitude, in which he tramples, upon Kālarātri. The Dhyāna is in verse and describes the god in the following terms :

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[1] TLP, II, pp. 103, 237.

"Lalāṭasthakapālāni candrārdhaṁ mūrdhni dhārayet I
Ṣaṇmudrā-muṇḍamālī ca viśvavajrī trilocanaḥ II
Ālīḍhapadavinyāso viśvākṣaravivartinīṁ I
Sabhairavāṁ Kālarātrimārūḍho vyāghracarmabhṛt II
Akṣobhyaśekharaḥ kubjo vajraghaṇṭājaṭānvitaḥ I
Viro'sau Vajravārāhī vajrāsṛkpūrṇakapālabhṛt II
Khaṭvāṅgamekhalā raktā trinetrā muṇḍamālinī I
Pañcamudrā muktakeśī digvastrā Buddhaśekharā II
Dvibhuja-Sambaropadeśaḥ samāptaḥ"

Sādhanamālā, p. 504.

"The worshipper should think himself as Sambara with a string of skulls over his forehead and the crescent moon on the top. He wears the six auspicious ornaments and a necklace of heads. He shows the Viśvavajra [on his head-dress] and is three-eyed. He stands in the Ālīḍha attitude and originates from a combination of all the letters of the alphabet. He tramples upon Bhairava and Kālarātri and is clad in tiger-skin. He shows the effigy of Akṣobhya on his crown and is blue in colour. He carries the Vajra and the Ghaṇṭā ; has matted hair, displays heroism and is embraced by his Śakti Vajravārāhī holding the Vajra and the Kapāla full of blood. Her girdle is the Khaṭvāṅga, her colour is red and she is three-eyed. She wears a garland of severed heads, is endowed with the five auspicious symbols, has dishevelled hair and no garment She shows the image of Buddha (Vairocana) on her crown."

Sambara has another form with four faces and twelve arms and in this form he is mentioned in the Niṣpannayogāvalī.

(ii) Twelve-Armed

Colour—Blue	Faces—Four
Arms—Twelve	Śakti—Vajravārāhī

Sambara is the principal deity in the Sambara Maṇḍala of the Niṣpannayogāvalī The Sakti of Sambara is Vajravārāhī. Sambara thus is only another form of the great god Heruka. Here he is four-faced and twelve-armed. The description is quoted below in brief :

"Bhagavān...Bhairavakālarātryāvālīḍhacaraṇābhyāṁ ākrāntaḥ kṛṣṇaḥ kṛṣṇaharītaraktapītapūrvottarādi-caturmukhaḥ...Dvādaśabhujaḥ savajravajraghaṇṭābhujayugmāliṅgita-Vajravārāhīko bhujābhyām...saraktaprasṛtagajacarmadharaḥ tadaparaiḥ ḍamaru-paraśu-kartri-triśūlāni vibhrat, vāmair-vajrāṅkitakhaṭvāṅga-raktapūritakapālaṁ vajrapāśaṁ Brahmaśiraśca...navanāṭyarasarāśiḥ." NSP, p.26.

"God (Sambara)...stands in the Ālīḍha posture on the prostrate forms of Bhairava and Kālarātri. He is blue in colour and his four faces on the east, south, west and north are blue, green, red and yellow in colour...He is twelve-armed. With the two principal hands carrying the Vajra and Vajra-marked bell, he embraces his Śakti Vajravārāhī. With the second pair...he carries the elephant skin from which blood trickles down. In the remaining four right hands he holds the Ḍamaru, the axe, the Kartri and the trident. The four left hands show the Vajra-marked Khaṭvāṅga, the skull cup full of blood, the Vajra-marked noose and the severed head of Brahmā...He displays in full the nine dramatic sentiments".

The parental Dhyāni Buddha of Sambara is Akṣobhya and that of Vajravārāhī is Vairocana according to a statement contained in the aforesaid Maṇḍala[1].

Sambara is popular in Tibet[2] and China[3].

6. SAPTĀKṢARA

Faces—Three Arms—Six

Āsana—Ālīḍha Prajñā—Vajravārāhī

This variety of Hevajra is called Saptākṣara or 'seven-syllabled' because his Mantra consists of seven syllables. Like Dvibhuja-Sambara mentioned above, he is also embraced by Vajravārāhī, who in all respects resembles her consort. Like Sambara this god also tramples upon Kālarātri and holds the Viśvavajra on the crown. He has also the crescent on his head, is endowed with the six suspicious symbols, and stands in the Ālīḍha attitude on the orb of the sun. He has three faces of blue, yellow and green colour and carries the Vajra, the Ghaṇṭā and the human skin in the three left hands and the Kapāla the Khaṭvāṅga and the Triśūla in the three right.

The Sādhana further adds that on each of the six spokes of the wheel of the sun on which the god stands there are six deities, namely, (commencing from the right) Herukī, Vajravārāhī, Ghoracaṇḍī, Vajrabhāskarī, Vajraraudrī and Vajraḍākinī. They have respectively blue, yellow, red, green, smoky and white colour. All of them have dishevelled hair, fierce appearance, three eyes and the quarters as garments. They carry the resounding Ḍamaru and the Ghaṇṭā in the first pair of hands, and the human skin in the other pair. They stand on the orb of the sun placed on a corpse. Their head-dresses are decorated with rows of skulls, and they stand in the Ālīḍha attitude.

In another Sādhana devoted to the worship of Saptākṣara, a slight variation is noticed. In it, it is said that the god carries, in the first pair of hands, engaged in embracing the Prajñā, the Vajra and the Ghaṇṭā ; in the second pair, the human skin only, and in the third pair the Kapāla and the Triśūla. The Khaṭvāṅga hangs from his shoulder as usual. Vajravārāhī is identical with the Prajñā mentioned before, with this difference that she should have in her second pair of hands the bow and the arrow instead of the human skin.

7. MAHĀMĀYĀ

Colour—Blue	Faces—Four
Arms—Four	Prajñā—Buddhaḍākinī

"Mahāmāyāhvayaṁ devaṁ caturmukhaṁ caturbhujaṁ I
Aṅke yasya tathā devī catasro dikṣu cāparāḥ" II

"The god called Mahāmayā is four-faced and four-armed. He has on his lap a goddess and four others in the four cardinal directions".

Hevajra takes the name of Mahāmāyā when he is embraced by his Śakti Buddhaḍākinī and remains with her in yab-yum. This variety of Heruka, as the verse above indicates, has four faces and four arms and is accompanied by four goddesses in the four cardinal points. Two Sādhanas (Nos. 239, 240) in the Sādhanamālā are devoted to the worship of the deity, one of which is attributed to Kukkurīpāda celebrated as one of the eighty-four Mahāsiddhas who flourished in early times. Below is given a summary of the description of the Maṇḍala of Mahāmāyā.

Mahāmāyā is terrible in appearance. His body is besmeared with ashes and his hair streams upwards in the shape of a flame of fire. He is blue in colour and his head-dress is decorated with a row of skulls. His four faces are of blue, yellow, white and green colour, and he carries in his four hands the Kapāla, the arrow, the Khatvāṅga, and the bow. He is endowed with five auspicious symbols, has a torque round the neck and bracelets on his wrists. He is clad in human skin, has three eyes in each head, and flames of fire radiate from his body. He appears beautiful in his sentiment of mixed anger and delight, and stands in the Ardhaparyaṅka in a dancing attitude. He is embraced by Buddhaḍākinī, who is red, carries the same weapons and has the same appearance and symbols as those of Mahāmāyā. Her four faces are red, yellow, white and green.

The four petals in the four cardinal directions of the lotus seat are occupied by the following goddesses.

(1) Vajraḍākinī in the east, who is blue in colour with four faces of blue, yellow, white and green colour, and carries the Khaṭvāṅga and the Ghaṇṭā in the two left hands and the Vajra and the Kapāla in the two right.

(2) Ratnaḍākinī of yellow colour is in the south, with four faces of yellow, blue, red and green colour. She carries the flag and the jackal in her two left hands and the Triśūla and the jewel in her two right.

(3) Padmaḍākinī in the west is of reddish white colour, has four faces of red, yellow, blue and green colour, and carries the bow and the Kapāla in her two left hands and the arrow and the double lotus in the two right.

(4) Viśvaḍākinī in the north, of green colour, who has four faces of green, yellow, red and blue colour, and who carries the Pāśa and the Kapāla in her two left hands and the Khaṭvāṅga (or the sword) and the Ḍamaru in the two right ones.

These four deities exhibit wrath, have their heads decorated with a number of skulls, have garlands of heads still wet with blood, three eyes and protruding teeth. Their brown hair stream upwards in the shape of a flame, and flames of fire radiate from their persons.

In the Niṣpannayogāvalī, Mahāmāyā also finds mention and the description given therein is quoted below :

"Mahāmāyahva-Herukaḥ kṛṣno-'rkaprabho...nīlapītaśvetaharita-mūlasavyapaścimavāma-caturmukhaḥ...savyabhujābhyāṁ kapālaśarau vāmābhyāṁ khaṭvāṅgadhanuṣī dadhānaḥ...ardhaparyaṅkena tāṇḍavī."

NSP, p. 22.

"The form of Heruka called Mahāmāyā is blue in colour and resembles the dazzling sun...He is four-faced ; the principal face is blue, the right yellow, the one behind is white and the left green...He holds in his two right hands the skull cup and the arrow, and in the two left the Khaṭvāṅga and the bow...He dances the Tāṇḍava dance in Ardhaparyaṅka".

Mahāmāyā is known both in Tibet[1] and in China[2].

8. HAYAGRIVA

Colour—Red Faces—Three
Arms—Eight Āsana—Lalita
Appearance—Terrible

One form of Hayagrīva, as an emanation of Amitābha, has already been discussed in the previous chapter, but there is another form of the god that emanates from the Dhyāni Buddha Akṣobhya. The Dhyāna describing him runs as follows :

"Ārya-Hayagrīvaṁ raktavarṇaṁ trimukhaṁ aṣṭabhujaṁ pratimukhaṁ trinetraṁ nīlasitadakṣiṇetaravadanaṁ sarpābharaṇaṁ lalitākṣepapadanyāsaṁ sakrodhadṛṣṭinirīkṣaṇaṁ, prathamamukhaṁ smeraṁ lalajjihvaṁ, dakṣiṇamukhaṁ daṁṣṭrāvaṣṭabdhauṣṭhaṁ, vyāghracarmanivasanaṁ vajra-daṇḍa-karaṇamudrā-śarodyatadakṣiṇakaracatuṣṭayaṁ tarjanikā-svakucagraha-padma-dhanurudyatavāmakaracatuṣṭayaṁ Akṣobhyamaulinaṁ dhyāyāt." Sādhanamālā, p. 508.

"The worshipper should conceive himself as Ārya-Hayagrīva of red colour, with eight arms and three faces, each face with three eyes. His right and left faces are blue and white respectively and he has snakes for ornaments. His legs are arranged in the Lalita attitude and he looks wrathful. His first face has a smiling appearance, the right has a protruding tongue and he bites his lips in his left. He is clad in tiger-skin and shows in his four right hands the Vajra, the staff, the Karaṇa pose and the raised arrow. Of the four left hands, one has the raised index finger, the second touches the breast and the two remaining ones hold the lotus and the bow. He bears the effigy of Akṣobhya on his crown".

Fig. 128 illustrates a Nepalese drawing of the deity. It varies a little from the description given in the Sādhana. The hand that ought to be touching his own breast displays different mudrā and the hand that ought to display the raised index finger only has a noose round it. Nevertheless, the sketch is important as it shows a miniature head of a horse on the head, to show that he is really Hayagrīva "Horse-neck". The rare Karaṇa pose shown in the picture is noteworthy.

Hayagrīva is popular both in Tibet[3] and in China[4]. Fig. 129 illustrates a Chinese statuette of Hayagrīva.

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1. A. K. Gordon : ITL, p. 83 ; Getty : GNB, p. 144.
2. Clark : TLP, II, pp. 82, 237.
3. A. K. Gordon :ITL, pp. 90, 93. See also Getty : GNB, p. 163.
4. Clark : TLP, II, pp. 59, 164, 172, 198.

9. RAKTAYAMĀRI

Colour—Red Face—One

Arms—Two Variety—Yab-Yum

Several Sādhanas in the Sādhanamālā describe the manner in which the deity should be worshipped. In one of the Sādhanas, it is said that the colour of the deity varies in accordance with the different functions he has to discharge. For instance, in the Śāntikavidhi (rite of pacification) the deity is white and faces the east ; in Pauṣṭika rite he is yellow and faces the north ; in Vaśyavidhi (rite of subduing) he is red and faces the west, and in Ākarṣana (attraction) he is blue and faces the south, and so on. Of these varieties the red and blue are the most popular ; in other words, his worship is mostly performed with a view to enchanting men and women and to forcibly subduing them and bringing them to the worshipper. When Yamāntaka is red he is called Raktayamāri and when he is blue he is called Kṛṣṇayamāri. Yamāri or Yamāntaka may either be worshipped alone or in conjunction with his Prajñā. He should have the head of a buffalo on his shoulders and should ride a buffalo. Getty[1] records a tradition current in Tibet which gives the origin of this fearful god.

There was once a holy man who lived in a cave in deep meditation for fifty years after which he was to enter Nirvāṇa. On the night of the forty-ninth year, eleventh month and twenty-ninth day two robbers entered the cave with a stolen bull and slaughtered it there. But when they discovered the presence of an ascetic, a witness to their crime, they beheaded him and lo ! his body assumed the ferocious form of Yama, and taking up the bull's head he set it up on his headless shoulder. He then killed the two robbers and drank their blood from the cup made out of their skulls. In his fiery and insatiable thirst for victims he threatened to depopulate the whole of Tibet. The Tibetans appealed to their tutelary deity, Mañjuśrī, who thereupon, assumed the fierce form of Yamāntaka and defeated Yama in a fearful struggle.

Whatever might be the truth of the tradition, it sufficiently explains the presence of eulogies of Mañjuśrī, in the Sādhanas for Yamāntaka. It may be noted, however, that the Sādhanamālā is absolutely silent about Yama, both as a principal deity or as an opponent of Yamāntaka. Yama is the god of Death amongst the Hindus. The Buddhists created a killer of Yama in Yamāntaka and it must have been an achievement then. Under the title of Yamāntaka he is known in Tibet[1]. Under the title of Yamāntakavajra he is found in China[2].

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[1] Getty : GNB, pp. 152-153.

Six Sādhanas are devoted to the worship of this variety of Yamāntaka. He is one-faced and two-armed and is embraced by the Prajñā who is his own creation. The Dhyāna describing his form is as follows :

"Ātmānaṁ Yamāntakaṁ ekamukhaṁ dvibhujaṁ pratyālīḍhapadaṁ raktaparipūrṇakapālavāmakaraṁ sārdrapītamuṇḍāṅkitasitadaṇḍadakṣiṇakaraṁ nāgābharaṇavibhūṣaṇaṁ piṅgalordhvakeśaṁ vyāghracarmāmbaradharaṁ Akṣobhyamukuṭinaṁ svābha-Prajñāliṅgitaṁ mahiṣopari viśvadalakamalasūryasthaṁ dhyāyāt. Bhagavatīñca dvibhujaikamukhīṁ, vicitrābharaṇāṁ ālīḍhapadasthitāṁ madavihvalāṁ skhaladvyāghracarmāṁśukām Bhagavatā saha sampu ayogena pratyālīḍhenāvasthitāṁ evaṁ vicintya..."

Sādhanamālā, p. 530.

"The worshipper should think himself as Yamāntaka, one-faced and two-armed, who stands in the Pratyālīḍha attitude, carries the Kapāla full of blood in the left hand and the white staff surmounted by a yellow head still wet with blood, in the right. He is decked in ornaments of snakes and his brown hair rises upwards. He wears garments of tiger-skin, bears the image of Akṣobhya on the crown, and is embraced by his Svābha Prajñā. He stands on the orb of the sun over the double lotus on the back of a buffalo. He (the worshipper) should also meditate upon the Bhagavatī (Prajñā) who is one-faced, two-armed, and has variegated ornaments. She stands in the Pratyālīḍha attitude, is intoxicated with wine, wears garments of tiger-skin which slips down her waist and remains in yab-yum with the god, both standing in the Pratyālīḍha attitude. Thus meditating...".

10. KṚṢṆAYAMĀRI

Colour—Blue Varieties—Four

Eight Sādhanas in the Sādhanamālā describe his different forms. He may have one face and two arms, or three faces and four arms, or three or six faces and six arms. One six-armed variety is described also in the Niṣpannayogāvalī. Kṛṣṇayamāri is represented singly as well as in yab-yum. His different forms are dealt with one by one in the following sections.

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[1] Getty : GNB, p. 164.

[2] Clark : TLP, II, pp. 52, 73.

(i) Two-Armed

Colour—Blue　Face—One
Arms—Two　Variety—Single
Symbol—Staff

This two-armed form of Kṛṣṇayamāri is without any companion. The Dhyāna in the Sādhanamālā describes his form thus :

"Yamāriṁ vicintayet ātmānaṁ pratyālīḍhapadasthitaṁ ekamukhaṁ dvibhujaṁ nīlavarṇaṁ dakṣiṇakare vajrāṅkitodyata-nīladaṇḍaṁ vāmakare tarjanīpāśam hṛdi, evambhūtaṁ. Yamāriṁ...viśvadalakamalopari sūryasthamahiśārūḍhaṁ bhāvayet."

Sādhanamālā, p. 547.

"The worshipper should conceive himself as (Kṛṣṇa) Yamāri who stands in the Pratyālīḍha attitude, is one-faced, two-armed and of blue colour. He brandishes the staff marked with a Vajra with the right hand, and shows the raised index finger with the noose against the chest in the left. In this form Yamāri should be meditated upon as standing on the orb of the sun on a double lotus and as riding a buffalo."

(ii) Four-Armed

Appearance—Terrible　Variety—Yab-yum
Faces—Three　Arms—Four
Companion—Prajñā

The form of Yamāri with three faces and four arms looks terrible and awe-inspiring. He is represented in yab-yum, and the Dhyāna describes his form in verse as follows :

"...Yamāriratibhīṣaṇaḥ I
Kaṭhoravarhikaṇṭhābhaḥ savyaśuklāruṇetaraḥ II
Krodhaparyaṅkayogena viśvābjaravisaṁsthitaḥ I
Svābhavidyādharāsvādarasāyanamahāsukhaḥ II
Kaḍārordhvajjvalatkeśaḥ piṅgabhrūśmaśrulocanaḥ I
Phaṇīndravṛndanepathyo mṛṇāladhavaladvijaiḥ II
Mudgarāsidharaḥ savye vāme rajivaratnadhṛk" II

Sādhanamālā, p. 544.

"Yamāri is terribly fierce, is of deep (blue) colour like that of the throat of a peacock, and his right and left faces are of white and red colour (respectively). He stands on the orb of the sun on a double lotus in an angry mood. He enjoys the bliss of partaking the nectar from the lips of the Prajñā of his own creation. His hair stands on his head in the shape of a flame of fire, and his beard and the eyes are of brown colour. His ornaments are formed by the host of the lords of

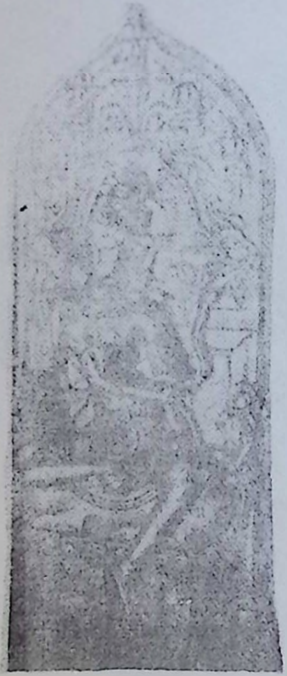

Fig. 83 Mañjuvara
(*Birbhum*)

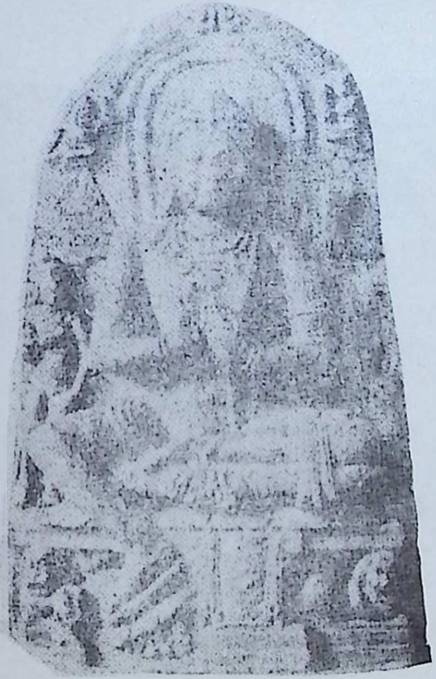

Fig. 84 Mañjuvara
(*Indian Museum*)

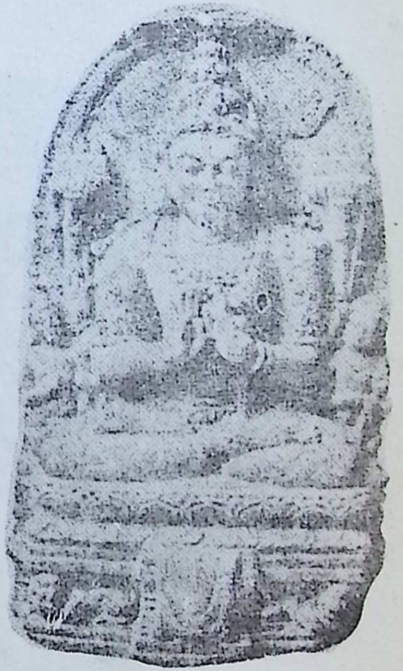

Fig. 85 Mañjuvara
(*Indian Museum*)

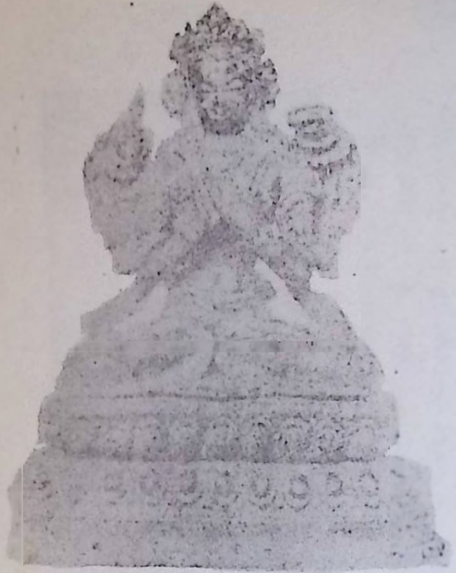

Fig. 86 Mañjuvara
(*Nepal*)

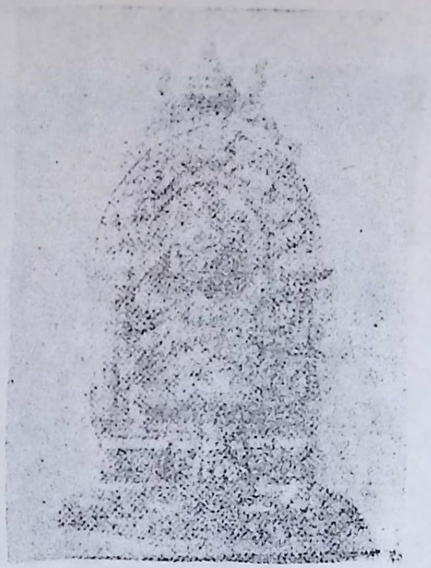

Fig. 87 Mañjuvajra
(*Baroda Museum*)

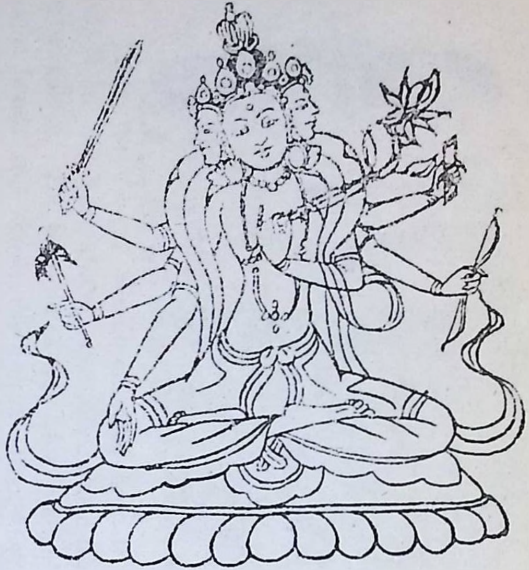

Fig. 88 Mañjukumara

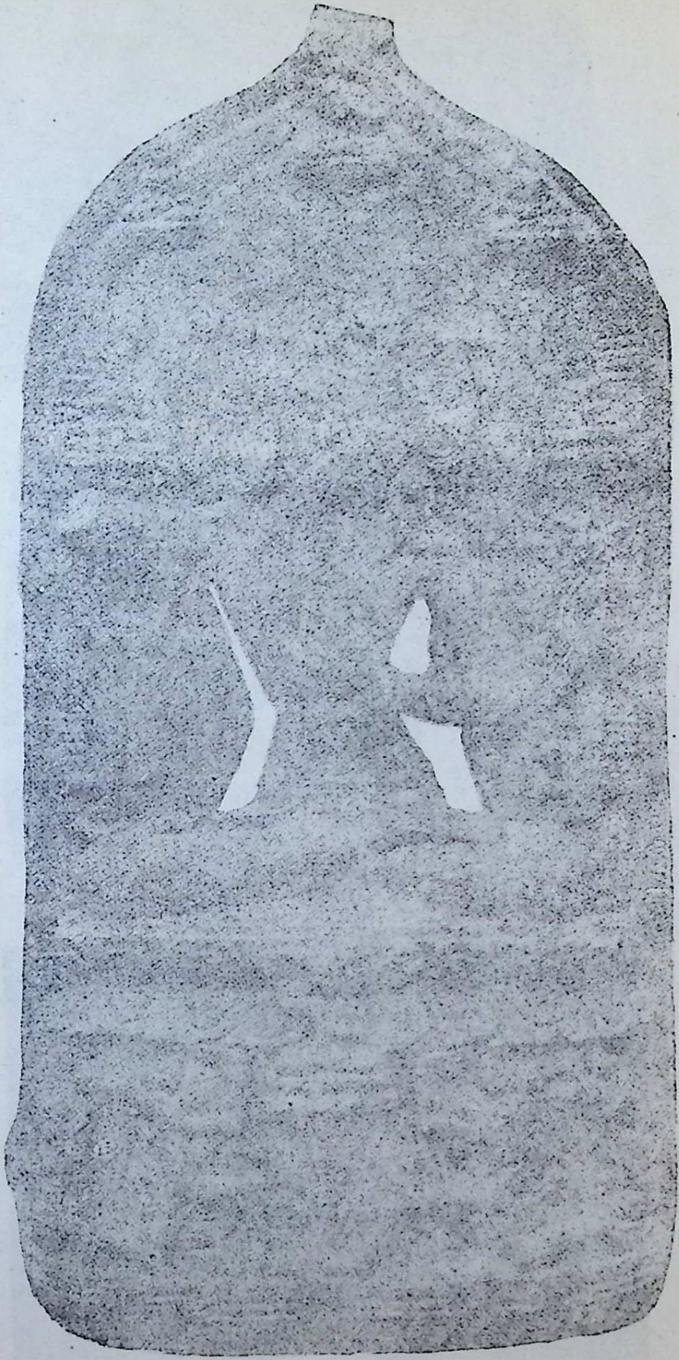

Fig. 89 Arapacana
(*Dacca Museum*)

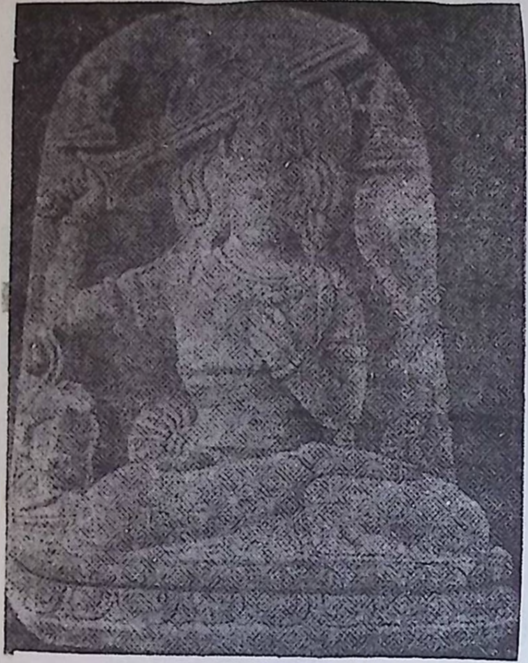

Fig. 90 Arapacana

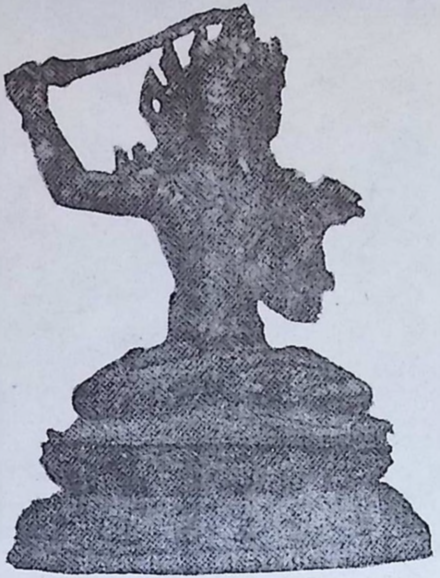

Fig. 91 Arapacana
(*Nepal*)

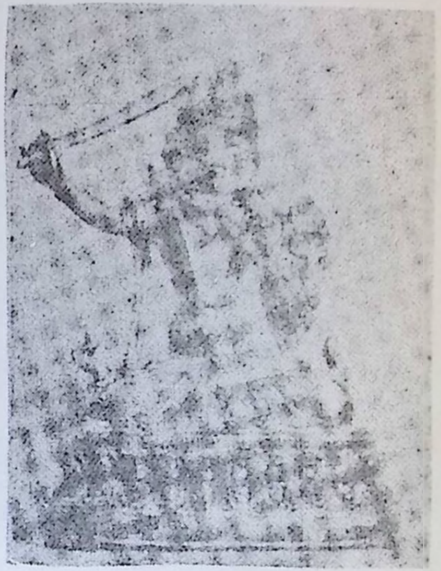

Fig. 92 Arapacana
(*Baroda Museum*)

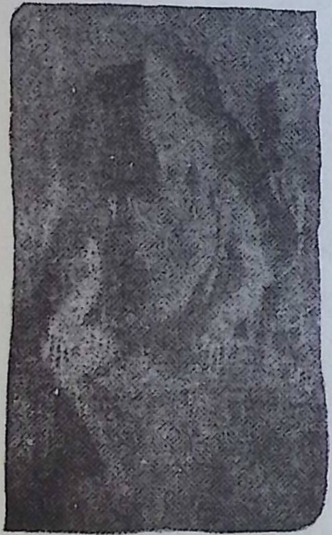

Fig. 93 Sthiracakra
(Vaṅgīya Sāhitya Pariṣat)

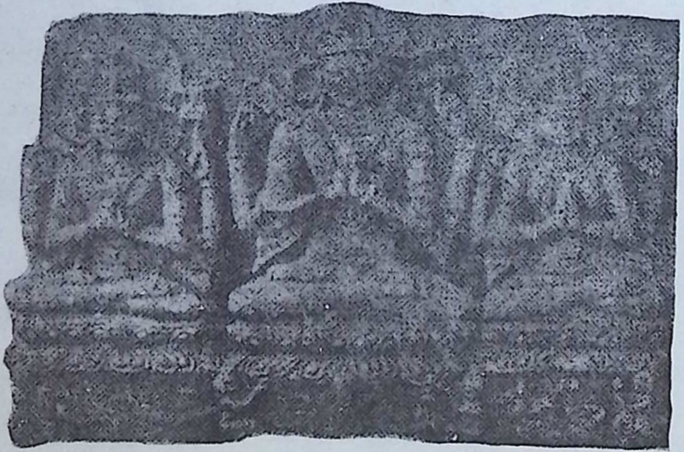

Fig. 94 Ṣaḍakṣarī Group
(Sarnath)

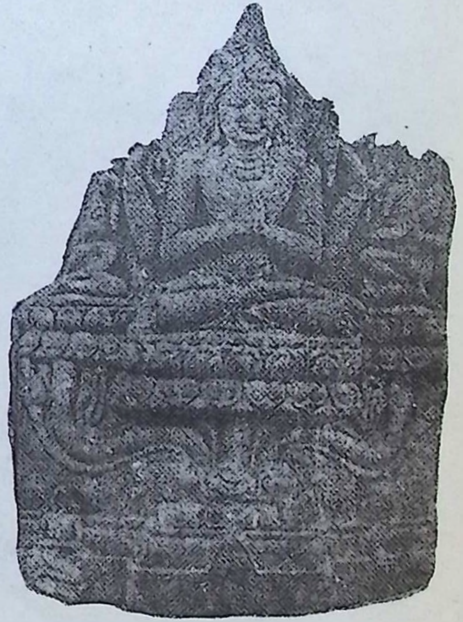

Fig. 95 Ṣaḍakṣarī Group
(*Indian Museum*)

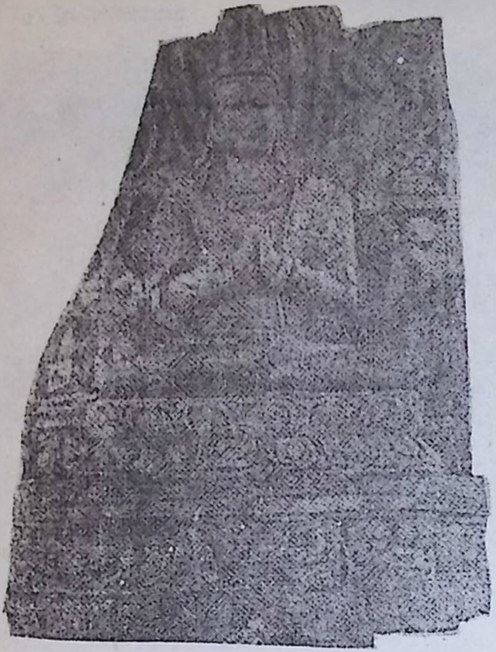

Fig. 96 Ṣaḍakṣarī Group
(*Birbhum*)

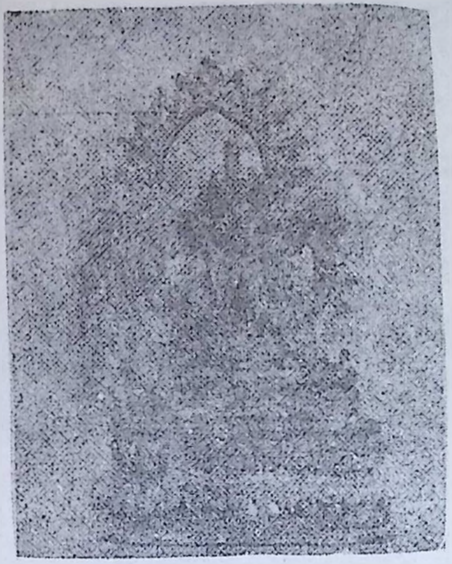

Fig. 97 Ṣaḍakṣarī Lokeśvara
(*Baroda Museum*)

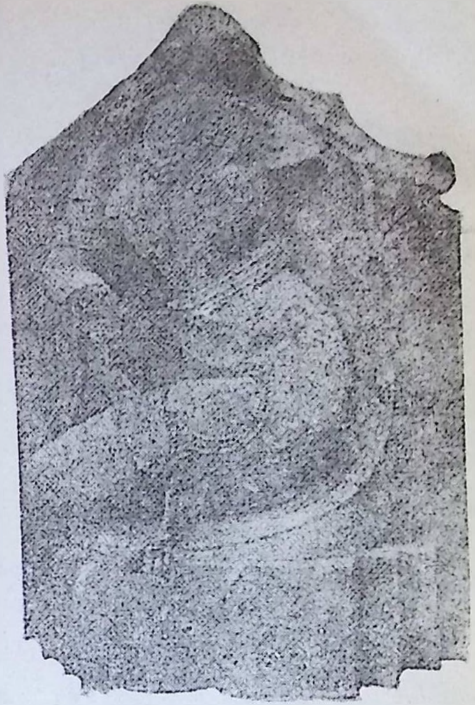

Fig. 98 Ṣaḍakṣarī Mahāvidyā
(*Sarnath*)

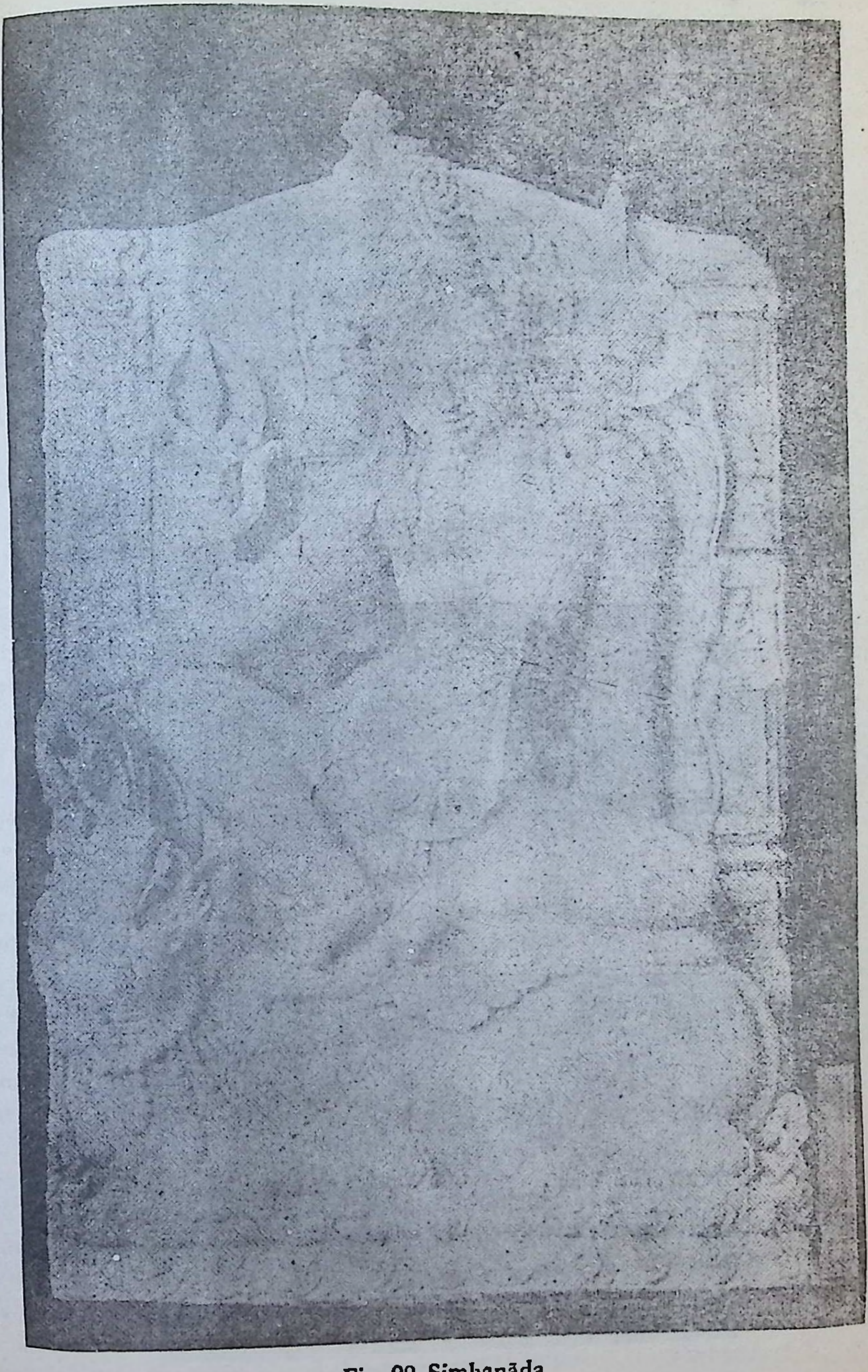

Fig. 99 Simhanāda
(*Mahoba*)

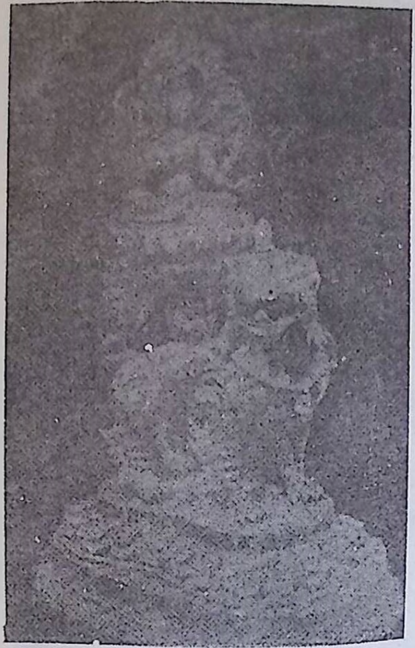

Fig. 100 Siṃhanāda
(*Nepal*)

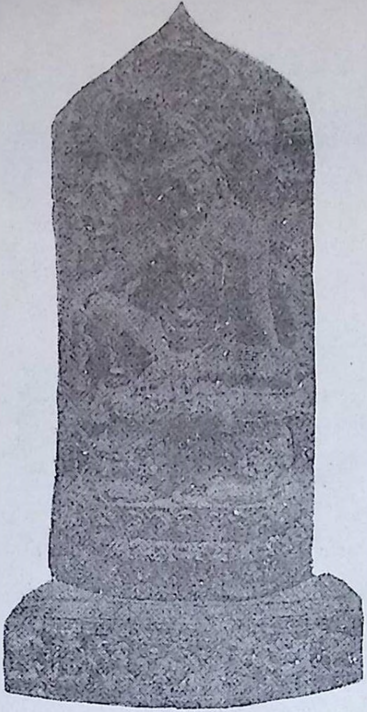

Fig. 101 Siṃhanāda
(*Magadha*)

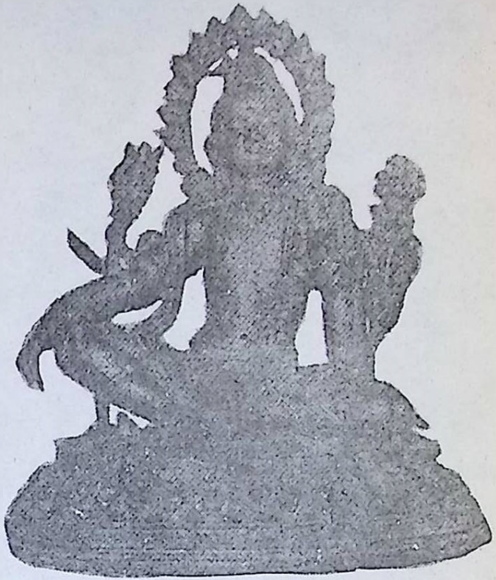

Fig. 102 Siṃhanāda
(*Nepal*)

twice-born serpents who are white like stalks of lotuses. He carries in his right hands the Mudgara and the sword, and his left the lotus and the jewel".

(iii) Six-Armed

Āsana—Ālīḍha Faces—Three or Six
Arms—Six Variety—Single

The forms of Yamāri with three faces and six arms, is fierce in appearance as the previous ones, and is single. He is three-faced, and all his faces show a protruding tongue, canine teeth, three eyes, and contorted brows. He has a big belly, is short and dwarfish in appearance and wears a garment of tiger-skin. He carries the Vajra, the sword and the Mūṣala in his three right hands and the goblin (Vetālī) the axe and the lasso in his three left. According to another statement in the Sādhana, he carries the sword, the Mudgara and the Vajra in the three right hands and the Ghaṇṭā, the Vajrapāśa and the Mūṣala in the three left. The same Sādhana further says that though he is represented generally as three-faced and six-armed, he may also have six faces and six legs, with the same weapons. The Dhyāna for the worship of this six-faced and six-legged variety of Yamāntaka runs as follows :

"Yamāntakaṁ kruddhaṁ ūrdhvakeśaṁ kṛṣṇaṁ ṣaṇmukhaṁ ṣaḍbhujaṁ ṣaṭcaraṇaṁ mahiṣārūḍhaṁ pratyālīḍhasthitaṁ naramuṇḍaruṇḍairvibhūṣitaṁ atibhayānakākāraṁ vyāghracarmanivasanaṁ dakṣiṇe khaḍga-mudgara-vajrāṇi, vāme ghaṇṭā-vajrapāśa-mūṣalān dhārayantaṁ mukuṭe Akṣobhyaṁ vibhāvayet". Sādhanamālā, p. 546.

"The worshipper should conceive himself Yamāntaka, with an angry mood, whose hair rises upwards and who is six-faced, six-armed and six-legged. He rides a buffalo, stands in the Pratyālīḍha attitude, is embellished with severed human heads, and has a very ferocious appearance. He is clad in garments of tiger skin, carries in the three right hands the Khaḍga, the Mudgara and the Vajra, and in the three left the Ghaṇṭā, the Vajrapāśa and the Mūṣala. He bears the effigy of Akṣobhya on the crown."

Yamāri of blue colour is the principal deity in the Yamāri Maṇḍala of the Niṣpannayogāvalī. Here his form is three faced and six armed like the one previously described. The description may be briefly given thus :

"Kṛṣṇa-sita-rakta-mūla-savya-vāmavadanaḥ ṣaḍbhujaḥ kartrikapālāñcita-savyetarakarābhyāṁ svābhaprajñāsamāliṅgitaḥ savyābhyāṁ vajrāsī vāmābhyāṁ cakrābje vibhrāṇaḥ". NSP, p. 36.

"Yamāri's three faces show the blue, white and red colour in the principal, the right and the left. He is six-armed. In the principal pair of hands carrying the Kartri and the Kapāla he embraces the Prajñā of his own creation. In the two remaining right hands he carries the Vajra and the sword, and in the two left he carries the discus and the lotus."

As Yamāntakavajra he is known in China[1] and two statuettes of his are illustrated in *Two Lamaistic Pantheons* of Clark.

11. JAMBHALA

Faces—Three Arms—Six

Variety—Yab-Yum

Jambhala has undoubtedly a greater antiquity behind him than that of the five Dhyāni Buddhas. Jambhala again is a Yaksa and that indicates his non-Buddhist origin. This may be one of reasons why he could not be assigned to any one as parental Dhyāni Buddha. In other words Jambhala is similar to Mañjuśrī whose sire also could not be definitely determined. In the Sādhanamālā the parental Dhyāni Buddha of Jambhala is either Ratnasambhava or Aksobhya. Images of Jambhala are to be met with in the Gandhara, Mathura, Sarnath, Magadha, Bengal and Nepal sculptures. For the purpose of this section, however, the form emanating from Akṣobhya is important. Here he is three-faced and six-armed and is represented in yab-yum. Though the Dhyāna does not mention the colour, it can be presumed that his colour is blue which is the colour of the Dhyāni Buddha Aksobhya from whom he takes his origin. Jambhala as the god of wealth commanded great respect amongst the Buddhists, and received worship in various forms in all Buddhist countries. The Dhyāna in the Sādhanamālā describes his six-armed form as follows :

"Jambhalaṁ trimukhaṁ ṣadbhujaṁ Aksobhyajatāmukutinaṁ daksinatribhujaih mātuluṅgā-ṅkuṣa-bānadharaṁ prathamavāmabhujaikena vāma-pārśvasthita-Prajñāliṅgitaṁ aparavāmabhujābhyāṁ sapāśanakulīkārmukadharaṁ ātmānaṁ niṣpādya..." Sādhanamālā, p. 564.

"The worshipper should conceive himself as Jambhala, three-faced and six-armed, on whose matted hair there is an image of Aksobhya. He carries in his three right hands the citron, the goad and the arrow. He embraces the Prajñā with the first left hand, carries the mongoose tied round with a lasso and the arrow respectively in the second and the third. Thus meditating...".

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[1] TLP, Vol. II, pp. 52, 73. For a Tibetan specimen see Gordon : ITL, p. 90.

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Jambhala is known in Tibet[1]. Two statuettes of the six-armed Jambhala are to be found in the Chinese collection at Peiping[2].

12. UCCHUṢMA-JAMBHALA

Appearance—Terrible Vāhana—Kuvera vomiting jewels
Āsana—Pratyālīḍha

Ucchuṣma also called Ḍimbha, being a variety of Jambhala, bears also the image of Akṣobhya on his crown. He may, however, have the image of Ratnasambhava instead, and as an emanation of Ratnasambhava Jambhala will be described later. Several Sādhanas are devoted to his worship, and the Dhyāna describing him with the image of Akṣobhya on his crown runs as follows :

"Ātmānaṁ Bhagavantaṁ Ucchuṣmaṁ pañcavarṣakumārākṛtiṁ kharvaṁ viśvapadmasthaṁ candropari sarpābharaṇabhūṣitaṁ ratnamukuṭiṁ muñcad-ratnamukhapītāṅgasupta-Dhanadasya lalāṭam dakṣiṇena caraṇena caraṇadvayaṁ vīmenākrāntamūrtiṁ pratyālīḍhapadaṁ ; nagnam ūrdhvaliṅgaṁ lambodaraṁ ; hṛdi dakṣiṇapāṇistharaktapūrṇakapālābhimukhadṛṣṭiṁ ; vāmajaṅghāsaktavāmakareṇa ratnacchaṭodgāryyadhomukhanakulīṁ aviddhaḍhollakarṇadvayaṁ ardhendu [śekharaṁ] daṁṣṭrākarālavadanaṁ raktavarttulatrinetraṁ kṛtabhṛkuṭilalāṭaṁ piṅgordhvakeśaṁ Bhūsparśamudra-nīl-Akṣobhyamunimastakaṁ..."

Sādhanamālā, p. 577.

"The worshipper should meditate himself as the god Ucchuṣma, who appears a child of five years and is dwarfish. He stands on a double lotus on the moon, is decked in ornaments of snakes and has a jewelled headdress. He stands in the Pratyālīḍha attitude and presses with his right leg the forehead of he sleeping Dhanada of yellow colour with his mouth vomiting out jewels. His left leg rests on the two legs (of Dhanada). He is nude, and his *membrum virile* is pointed upwards. He has a protruding belly, and has his eyes fixed on the Kapāla full of blood which he carries in his right hand against the chest. He holds in his left hand the mongoose vomiting out jewels, on his left thigh. His ears are large and unpierced and he has a crescent on his crown. His face is distorted with bare fangs, and his three eyes are red and round. His brows are distorted, and his brown hair rises upwards. He bears on his crown the image of Akṣobhya of blue colour displaying the earth-touching attitude".

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1. Getty : GNB, p. 159.
2. Clark : TLP, II, p. 310 under the title of Ṣaḍbhuja Jambhala, and on p. 203 as Ṣaḍbhuja Jambhalavajra.

The Sarnath image (Fig. 130) illustrates this form of Jambhala standing on Dhanada or the Hindu god of wealth. Streaks of jewels may be noticed as coming out of Kuvera's mouth. The peculiar feature of this sculpture is that here Dimbha is accompanied by his Śakti Vasudhārā.

13. VIGHNANTAKA

Āsana—Pratyālīdha Colour—Blue

Symbols—Tarjanīpāśa and Vajra

Vighnāntaka is closely associated with three other gods, Padmāntaka, Yamāntaka, and Prajñāntaka, who are generally represented as guardians of the gates in the Mandala. Vighnāntaka is represented in various forms. The name is significant as the word "Vighna" or "obstacle" refers to the Hindu god Ganeśa. Only one short Sādhana in the Sādhanamālā describes his form in the following terms :

"Ātmānaṁ pratyālīḍhapadasthitaṁ ekamukhaṁ dvibhujaṁ nīlavarnaṁ vāmakarena tarjanikāpāśam, daksinakarenodyatavajraṁ bhayānakaṁ piṅgalordhvakeśam.

Vighnāntakasādhanaṁ." Sādhanamālā, pp. 558-559.

"The worshipper should conceive himself as (Vighnāntaka) who stands in the Pratyālīḍha attitude, is one-faced, two-armed, and blue in colour. He carries in his left hand the Tarjanīpāśa, and wields the Vajra in the right. He is terrible in appearance and his brown hair rises upwards. His seat is on the orb of the sun placed on a lotus".

This Sādhana is silent about the prostrate figure of Ganeśa whom he tramples under his feet, thereby giving significance to his name as already indicated. It may be pointed out here that the god Ganeśa, whom the Hindus consider to be the remover of all obstacles, is regarded as the most dangerous obstacle by the Buddhists ! As to the origin of this god there runs a Nepalese legend that at a certain time an Odiyāna Pandit was performing a Tāntric rite on the bank of the Baghmati river near Kathmandu in order to obtain Siddhi (perfection). Ganeśa, it is said, being strongly opposed to the idea, began throwing dangerous obstacles in the way of the due performance of the rite. The Odiyāna Pandit finding himself helpless, invoked the god Vighnāntaka, the destroyer of all obstacles, and lo ! Vighnāntaka appeared in a fierce and terrible form, armed with destructive weapons and gave hot chase to Ganeśa, who was by this time, flying in terror, and in no time overcame the latter.

In the statuette illustrated in Fig. 131 it may be seen how Vighnāntaka is trampling heavily on Gaṇeśa and the latter, in order to keep up the dignity of his godhead, exhibits the Abhaya pose even in his agony! The form in which Vighnāntaka is said to have appeared before the Oḍiyāna Vajrācāryya has six arms. He carries in his two principal hands the Kartri and the Kapāla against the chest; the rest carry the Ḍamaru and the goad in the right, and the Triśūla and the noose with the Tarjanī in the left

The original image is in the Baroda Museum collection. Vighnāntaka is known also to the Chinese collection at Peiping[1].

14. VAJRAHŪṄKĀRA

(i) Two-Armed

Appearance—Terrible	Symbols—Vajra and Ghaṇṭā
Mūdrā—Vajrahūṅkāra	Arms—Two
Āsana—Pratyālīḍha	Vāhana—Śiva

Only one Sādhana in the Sādhanamālā describes the form of the god Vajrahūṅkāra, who is so-called because his two hands carrying the Vajra and the Ghaṇṭā exhibit the Vajrahūṅkāra mūdrā. The Sādhana says that the god originates from the sacred syllable 'Hūṁ' which is irresistible like the Fire of Destruction, is blue in colour, and dazzlingly bright. The Sādhana adds further :

"Tadutpannaṁ mahāraudraṁ Vajrahūṅkāra-saṁjñakaṁ I
Aṭṭahāsaṁ mahāraudraṁ kṣepayantaṁ tridhātukaṁ II
Ghaṇṭāvajraprayogena mudrābaddhakaradvayaṁ I
Pratyālīḍhapadenaiva Bhairavākrāntabhikaraṁ" II

Sādhanamālā, p. 506.

"The worshipper should conceive himself as the god Vajrahūṅkāra, who originates from that syllable (Hūṁ) and is terribly fierce in appearance. He laughs horribly, is wrathful, and disturbs the three worlds. His two hands carrying the Ghaṇṭā and the Vajra are locked in the Vajrahūṅkāra mūdrā. He tramples upon Bhairava, in the Pratyālīḍha attitude, and inspires awe."

It may be pointed out that though Vajradhara also displays the Vajrahūṅkāra mūdrā and carries the Ghaṇṭā and the Vajra in exactly the same way as Vajrahūṅkāra does, there are many differences between their forms. Vajradhara sits in the Vajraparyaṅka attitude on a lotus and has a peaceful and graceful appearance, while Vajrahūṅkāra stands in the Pratyālīḍha attitude, tramples upon Bhairava, a form of the Hindu god Śiva, and has a terrible appearance. No connection can, therefore, be established between the two.

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[1] Clark : TLP, II, pp. 217, 311.

Vajrahūṅkāra images are known to the Chinese collection at Peiping[1] although they are not generally found in India.

(ii) Six-armed

Colour—Blue
Faces—Three
Arms—Six

Vajrahūṅkāra is the principal deity in the Vajrahūṅkāra Maṇḍala of the Niṣpannayogāvalī, and is identified with Trailokyavijaya. He is three-faced and six-armed. With his two principal hands arranged in the Trailokyavijaya[2] mūdrā and holding the Vajra and Ghaṇṭā he embraces the Prajñā of his own creation. With the two remaining right hands he holds the goad and the noose, and with the two left he shows the skull-cup and the Khaṭvāṅga[3].

As Vajrahūṅkāra and Trailokyavijaya he is known in China[4].

15. BHŪTAḌĀMARA

Colour—Black as collyrium
Appearance—Terrible
Arms—Four
Mūdrā—Bhūtaḍāmara

Three Sādhanas in the Sādhanamālā describe the form of Bhūtaḍāmara, who is terrible and awe-inspiring, with ornaments of snakes, canine teeth, and garlands of skulls. The Dhyāna runs as follows :

"Ātmānaṁ paṣyet raudraṁ jvālāmālākulaprabhaṁ I
Caturbhujaṁ mahākrodhaṁ bhinnāñjanasamaprabhaṁ II
Dakṣiṇe vajramullālya tarjayan vāmapāṇinā I
Daṁṣṭrākarālavadanaṁ nāgāṣṭakavibhūṣitaṁ II
Kapālamālāmukuṭaṁ trailokyaṁ api nāśanaṁ I
Aṭṭahāsaṁ mahānādaṁ trailokyādhiṣṭhitaṁ prabhuṁ II
Pratyālīḍhasusaṁsthānaṁ ādityakoṭitejasaṁ I
Aparājitapadākrāntaṁ mudrābandhena tiṣṭhati II
Bhūtaḍāmara-sādhanaṁ." Sādhanamālā, p. 521.

"The worshipper should conceive himself as (Bhūtaḍāmara) who is wrathful in appearance and whose person radiates fiery flames. He is four-armed, terribly angry, and is bright like a broken lump of collyrium. He wields the Vajra in the right hand and shows the Tarjanī in a threatening attitude in the left. His face appears terrible with bare fangs and he is decked in ornaments of eight serpents. He has the garland of skulls on the crown and is capable of destroying the three worlds. He stands firmly in the Pratyālīḍha attitude and is resplendent like myriads of suns. He tramples under his feet, the god Aparājita, and exhibits his special mūdrā".

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[1] Clark : TLP, II, pp. 8, 4.

[2] Probably the same as the Vajrahūṅkāra mūdrā. For a description of this mūdrā see Gordon : ITL, p. 22.

[3] NSP, p. 24.

[4] Clark : TLP, II, pp. 238, 314.

From the Dhyāna above quoted it will appear that the two principal hands of the god exhibit the Bhūtaḍāmara or the Ḍāmara mūdrā[1] while the other two carry the menacing Vajra in the right and the Tarjanī in the left. The description of this mūdrā appears in the same Sādhana.

Bhūtaḍāmara is the principal deity in the Bhūtaḍāmara Maṇḍala of the Niṣpannayogāvalī. Here he tramples upon the prostrate form of Aparājita, and is violent in appearance. He is four-armed. He wields the Vajra in the right hand raised in a menacing attitude. In the left he shows the Tarjanī and the noose. With the two principal hands, he shows the Ḍāmara mūdrā[2].

According to statement in the Niṣpannayogāvalī the spiritual father of Bhūtaḍāmara is Akṣobhya (Atra cakreśasya kuleśo'kṣobhyaḥ, NSP, p. 74).

He is known in China under the name of Bhūtaḍāmara Vajrapāṇi[3].

16. VAJRAJVĀLĀNALĀRKA

Colour—Blue
Faces—Four
Arms—Eight
Āsana—Ālīḍha
Vāhana—Viṣṇu and his wife

Only one Sādhana in the Sādhanamālā describes his form. He is four-faced, eight-armed, stands in the Ālīḍha attitude, and tramples upon Viṣṇu, who is accompanied by his wife. He is blue in colour and has a terrible appearance. The Dhyāna describes him in the following terms :

"Vajrajvālānalārkaṁ nīlavarnaṁ jvālāmālākulaprabhaṁ caturmukhaṁ aṣṭabhujaṁ śṛṅgāra-vīra-bībhatsa-karuṇānvitacaturmukhaṁ, caturbhir-dakṣiṇakarair-vajra-khadga-cakra-bāṇadharaṁ caturvāmakarair-ghaṇṭā-cāpa-pāśa-khaṭvāṅgāsaktavicitrapatākādharaṁ jvaladanalakapila-śikhākalāpaṁ atibhīṣaṇamahāhivalaya-kaṅkaṇa-kaṭisūtra nūpura-kaṇṭhikā-kuṇḍala-mukuṭābharaṇam mahāmāyācakraracanacaturaṁ sapatnīkaṁ Viṣṇum-ālīḍhapadena ākramya avasthitaṁ bhāvayet."

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[1] For a description of this mūdrā see Gordon : ITL, p. 20 and for a picture, *ibid.* p. 62.

[2] For further information on the subject, see Bhattacharyya, B. : *The Cult of Bhūtaḍāmara* in the Proceedings of Patna Oriental Conference.

[3] Clark : TLP, II, pp. 152, 242.

Sādhanamālā, p. 512.

"The worshipper should conceive himself as Vajrajvālānalārka of blue colour, whose person radiates fiery flames. He is four-faced and eight-armed, and his four-faces display the sentiments of love, heroism, disgust and compassion. He carries in his four right hands the Vajra, the sword, the Cakra and the arrow, and in the four left the Ghaṇṭā, the bow, the noose and the Khaṭvāṅga surmounted by a banner of variegated colours. His brown hair resembles a burning flame and he is decked in ornaments of bracelet, armlet, girdle, nūpura, torque, ear-ring and crown consisting of the (eight) great lords of the frightful serpents. He stands in the Ālīḍha attitude and tramples upon Viṣṇu with his consort who are clever in enveloping everything with their great Māyā (deception).

17. TRAILOKYAVIJAYA

Colour—Blue
Faces—Four
Arms—Eight
Āsana—Pratyālīḍha
Vāhana—Gaurī and Śiva

Trailokyavijaya is also of blue colour, terrible in appearance, and awe-inspiring. Two images of this divinity have been noted by Prof. Foucher, one from Java and the other preserved in the monastery of the Hindu Mohant at Bodh Gaya. The Dhyāna describes his form in the following words :

"Trailokyavijaya-Bhaṭṭārakaṁ nīlam caturmukhaṁ aṣṭabhujaṁ ; prathamamukhaṁ krodhaśṛṅgāraṁ, dakṣiṇaṁ raudraṁ, vāmaṁ bībhatsaṁ, pṛṣṭhaṁ vīrarasaṁ ; dvābhyāṁ ghaṇṭāvajrānvitahastābhyāṁ hṛdi vajrahūṅkāramudrādharaṁ ; dakṣiṇatrikaraiḥ khaṭvāṅgāṅkuśabāṇadharaṁ, vāmatrikaraiḥ cāpapāśavajradharaṁ ; pratyālīḍhena vāmapadākrānta-Maheśvaramastakaṁ dakṣiṇapadāvaṣṭabdha-Gaurīstanayugalaṁ ; Buddhasragdāmamālādivicitrāmbarābharaṇadhāriṇaṁ ātmānaṁ vicintya..."

Sādhanamālā, p. 511

"The worshipper should meditate himself as Trailokyavijaya Bhaṭṭāraka of blue colour, four-faced and eight-armed. His first face displays the sentiment of wrathful passion, the right rage, the left disgust, and the face behind, the sentiment of heroism. He exhibits the Vajrahūṅkāra mūdrā with the two hands bearing the Ghaṇṭā and the Vajra against the chest. He carries in his three right hands the Khaṭvāṅga, the goad and the arrow, and in the three left the bow, the noose and the Vajra. He stands in the Pratyālīḍha attitude, tramples upon the head of Maheśvara with his left leg, while the right presses upon the bosom of Gaurī. He wears garments of variegated colours, and many ornaments and garlands assigned to the Buddhas. Thus meditating..."

This god is known in Tibet[1] and China[2].

18. PARAMĀŚVA

Faces—Four Arms—Eight
Legs—Four Vāhana—Four gods and four goddesses

It has already been said that Paramāśva "Great Horse" is another form of Hayagrīva "Horse-Neck" as the word "aśva" in Paramāśva indicates. In the Sādhana it is said that he should have four faces, but in reality he has seven faces, for one of his faces is said to be Brahmamukha, or the face of Brahmā, who is credited with four faces. The other peculiar feature of this god is that he has four legs, each trampling upon two deities. The Dhyāna contained in the Sādhanamālā is quoted below :

"Paramāśvaṁ raktaṁ caturmukhaṁ aṣṭabhujaṁ catuscaraṇaṁ ; prathamamukhaṁ krodhaśṛṅgāraṁ trilocanaṁ, dakṣiṇaṁ raudraṁ, vāmaṁ Brahmamukhaṁ mūrdhni lalitoddhulitoṣṭhaṁ haritāśvamukhaṁ ; ekena dakṣiṇatripatākādharakareṇa viśvavajrasahitenottiṣṭhābhinayaṁ kurvantaṁ ; ekena vāmakheṭakahastena viśvapadmaṁ dhārayantaṁ ; punardakṣiṇatripatākākareṇa uttiṣṭhābhinayaṁ kurvantaṁ punarvāmakareṇa śaktim dhārayantaṁ ; punardakṣiṇakarābhyāṁ khaḍgaṁ bāṇañca, avaśiṣṭavāmakarābhyāṁ daṇḍaṁ cāpañca dhārayantaṁ Pratyālīḍhena dakṣiṇapādaikena Indrānīṁ Śriyañca ākramya sthitaṁ, dvitīyadakṣiṇacaraṇena Ratiṁ Prītiñca vāmaprathamapādena Indraṁ Madhukarañca, vāmadvitīyapādena Jayakaraṁ Vasantañca, ityātmānaṁ dhyāyāt..."
Sādhanamālā, pp. 510-511

"The worshipper should think himself as Paramāśva, of red colour four-faced, eight-armed and four-legged. The first face with three eyes displays angry passion, the second depicts wrath, the third is the face of Brahmā, and the fourth on the top is green, distorted like a horse with its lower lip beautifully protruding. He wields the double Vajra, in one of his right hands with three fingers erect (Tripatākā) and in one of his left hands carries the staff with the double lotus. Another right hand, with three fingers erect, is raised upwards, and the other left carries the Śakti (dart). The remaining two right hands carry the Khaḍga and the arrow, and the remaining left carry the staff and the bow. He stands in the Pratyālīḍha attitude, and tramples with one of his right legs upon Indrāṇī and Śrī, and with the second Rati and Prīti ; with one of the left legs Indra and Madhukara, and with the other left Jayakara and Vasanta".

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[1] Gordon : ITL, p. 60 ; See also Getty GNB, p. 115.

[2] Clark : TLP, II, pp. 116, 168.

Fig. 132 illustrates a Nepalese drawing of the deity Paramāśva. In the picture the horse-head is noteworthy, which also occurs in the case of another god, Hayagrīva.

19. YOGĀMBARA

Colour—Blue Faces—Three
Arms—Six Variety—Yab-Yum
Śakti—Jñānaḍākinī

God Yogāmbara is the principal deity of the Yogāmbara Maṇḍala or the Niṣpannayogāvalī. His form is there described in the following words :

"Siṁhopari viśvāmbhojacandre ardhaparyaṅkaniṣaṇṇo Bhagavān Yogāmbaraḥ kṛṣṇaḥ kṛṣṇa-sita-rakta-mūlasavyavamāmukhatrayaḥ... ṣaḍbhujo vajravajraghaṇṭābhṛdbhujābhyāṁ kṛṣṇāṁ śuklāṁ vā Jñānaḍākinīṁ pītabhujaṅgabhūṣaṇāmāliṅgitaḥ savyābhyāṁ stanabāṇau vāmābhyāṁ abjabhājanadhanuṣī dadhānaḥ". NSP, p. 32

"Yogāmbara sits in Ardhaparyaṅka on the moon on a double lotus placed on a lion. He is blue in colour and is three-faced. His principal face is blue, the right white and the left red. He is six-armed. In his two principal hands carrying the Vajra and the Vajra-marked bell he embraces his Prajñā Jñānaḍākinī who is either blue or white in colour, and is decked in ornaments of snake. In the remaining two right hands he holds the breast and the arrow, and in the two left he shows the lotus bowl and the bow".

The blue colour of the deity shows that Yogāmbara belongs to the family of the Dhyāni Buddha Akṣobhya. Yogāmbara is known in China[1]. His Chinese statuette is illustrated in Fig. 133.

20. KĀLACAKRA

Colour Blue Faces—Four
Arms—Twenty-four

Kālacakra is the principal deity in the Kālacakra Maṇḍala of the Niṣpannayogāvalī. The famous Tantra of the Buddhists called the

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[1] Clark : TLP, II, pp. 81, 103, 236.

Kālacakra Tantra introduces the cult of Kālaçakra into Buddhism. Vimalaprabhā is the commentary on the Kālacakra Tantra which is referred to in the Niṣpannayogāvalī. It is thus probable that the cult of Kālacakra came into vogue in the 10th century. According to the Kālacakra Tantra, the cult was given the name of Ādibuddhayāna or Ādiyāna. From the Vimalaprabhā it is evident that by introducing the worship of Kālacakra, the circle of time, an attempt was made to bring the warring communities of the Hindus and the Buddhists under the same banner, and unite them against the cultural penetration of the Mlechhas from the Western borders of India where the followers of Islam were daily growing strong and were destroying old and ancient civilizations.

The form of Kālacakra as described in the Niṣpannayogāvalī is elaborate and somewhat grotesque. But it is necessary to give an idea of his form as briefly as possible. He is here described thus :

"Uttānānaṅgarudrahṛdayayorālīḍhena nṛtyan Bhagavān Kālacakraḥ kṛṣṇo...vyāghracarmāmbaradharo dvādaśanetraścaturmukhaḥ...trigrīvo bhagavān...ṣaṭskandho'sau...dvādaśabāhūrupabāhutaḥ prabhṛti caturviṁśatisahasraḥ. Tatra dakṣiṇau dvau bahū nīlau dvau raktau dvau śuklau tathā vāmau evaṁ karāścatvāraḥ...savyā vāmāśca...

Dakṣiṇeṣu kareṣu kṛṣṇeṣu vajra-khaḍga-triśūla-kartrikāḥ ; rakteṣvagni-bāṇa-vajr-āṅkuśaḥ ; śukleṣu cakra-kunta-daṇḍa-paraśavaḥ.

Vāmeṣu kṛṣṇeṣu ca vajra-ghaṁṭāphalake vikasitamukhakhaṭvāṅgaṁ raktapūrṇa-kapālaṁ ca ; raktesu kodaṇḍapāśau maṇiratnaṁ puṇḍarīkaṁ ca ; śukleṣu darpaṇa-vajra-ṣṛṅkhala-Brahmaśiraśca."

NSP, pp. 83-84

"God Kālacakra dances in Alīḍha attitude on the bodies of Anaṅga and Rudra lying on the back. He is blue in colour. He wears tiger skin and has twelve eyes and four faces. He is endowed with three necks and six shoulders. With the principal twelve hands on each side and the subsidiary hands, the total number of his hands is twenty-four thousand. Two of his right hands are blue, two red and two white. The hands are similar in the left. Thus along with subsidiary hands, four are blue, four red and four white. They occur both in the right and in the left.

In the four right hands of blue colour are held the Vajra, the sword, the Triśūla and the Kartri. In the four hands of red colour are held the Fire, the arrow, the Vajra and the Aṅkuśa. And in the three white hands are shown the discus, the knife, the rod, and the axe.

In the four left hands of blue colour are shown the Vajra-marked bell, the plate, the Khaṭvāṅga with the gaping mouth, and the Kapāla full of blood. In the four hands of red colour can be seen the bow, the noose, the jewel and the lotus. In the four hands of white colour, there are the mirror, the Vajra, the chain and the severed head of Brahmā."

Kālacakra is known to the Chinese collection and a presentation of his form is given in the *Two Lamaistic Pantheons.* Images or paintings of Kālacakra are rarely found in India. He is popular in Tibet[1] as well as in China[2]. Fig. 131 illustrates a Nepalese drawing of Kālacakra. The blue colour of the god suggests that his spiritual sire is Akṣobhya.

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[1] Getty : GNB, p. 146. A full description and a fine picture are given in Gordon : ITL, pp. 84, 85.

[2] Clark : TLP, II, pp. 49, 233.

CHAPTER VII

EMANATIONS OF AKṢOBHYA (CONTINUED)

II. GODDESSES

Compared to the other Dhyāni Buddhas the number of goddesses emanating from the Dhyāni Buddha Aksobhya is large. Some of the goddesses are well known and popular in the Buddhist countries of the north but many Sādhanas are not assigned to them. It has already been pointed out that the emanations of this Dhyāni Buddha are, as a rule, terrible in appearance and awe-inspiring in character. The goddesses emanating from Akṣobhya are likewise blue in colour, and partake of the fierce nature of the male divinities. The genuinely peaceful and benign deities such as Prajñāpāramitā and Vasudhārā are exceptions to the rule. The goddesses emanating from the Dhyāni Buddha Akṣobhya are described below one by one.

1. MAHĀCIṆATĀRĀ

Āsana—Pratyālīḍha Appearance—Terrible

Vāhana—Corpse Arms—Four

Two Sādhanas are devoted to the worship of Mahācīnatārā or Tārā of Mahācīna (Great China) and two Dhyānas, one in prose and the other in verse describe one and the same form of the goddess. She is also known in Buddhist Tāntric literature as Ugratārā, and the Vajrayogini temple at Śaṅku in Nepal, contains in the sanctum a figure of Ugratārā. This Ugratārā or Mahācīnatārā of the Buddhists has been incorporated in the Hindu pantheon under the name of Tārā, and is now regarded as one of the ten Mahāvidyā goddesses. The Dhyāna in the Sādhanamālā describes her form in the following verses :

"Pratyālīḍhapadāṁ ghorāṁ muṇḍamālāpralambitāṁ I
Kharvalambodarāṁ bhīmāṁ nīlanīrajarājitāṁ II
Tryambakaikamukhāṁ divyāṁ ghorāṭṭahāsabhāsurāṁ I
Suprahṛṣṭāṁ śavārūḍhāṁ nāgāṣṭakavibhūṣitām II
Raktavarttutanetrāñca vyāghracarmāvṛtāṁ kaṭau I
Navayauvanasampannāṁ pañcamūdrāvibhūṣitāṁ II
Lalajjihvāṁ mahābhīmāṁ sadaṁṣṭrotkaṭabhīṣaṇāṁ I
Khaḍgakartrikarāṁ savye vāmotpalakapaladhāṁ II
Piṅgograikajaṭāṁ dhyāyāt maulāv-Akṣobhyabhūṣitāṁ II
Mahācīnatārā-Sādhanaṁ". Sādhanamālā, p. 210

"The worshipper should conceive himself as (Mahācīna-Tārā) who stands in the Pratyālīḍha attitude, and is awe-inspiring with a garland of heads hanging from the neck. She is short and has a protruding belly, and her looks are terrible. Her complexion is like that of the blue lotus, and she is three-eyed, one-faced, celestial and laughs horribly. She is in an intensely pleasant mood, stands on a corpse, is decked in ornaments of snakes, has red and round eyes, wears the garments of tiger-skin round her loins, is in youthful bloom, is endowed with the five auspicious symbols, and has a protruding tongue. She is most terrible, appears fierce, with bare canine fangs, carries the sword and the Kartri in the two right hands and the Utpala and the Kapāla in the two left. Her Jaṭāmukuṭa of one coil is brown and fiery and bears the image of Akṣobhya within it."

This is the Dhyāna in the Sādhanamālā, the earliest manuscript of which belongs to A.D. 1165. According to the colophon, the Sādhana for Mahācīnatārā has been restored from the Mahācīna-Tantra, which should therefore be earlier than the earliest extant manuscript of the Sādhanamālā. As the Sādhana in verse is attributed to Śāśvatavajra it is certain that the Dhyāna, just quoted, was not in existence before Śāśvatavajra. Now, in the Tārārahasya of Brahmānanda, who flourished in the middle of the 16th century and in the Tantrasāra of Kṛṣṇānanda Āgamavāgīśa an almost identical Dhyāna is stated describing a goddess of the name of Tārā :

"Pratyālīḍhapadāṁ ghorāṁ muṇḍamālāvibhūṣitāṁ I
Kharvāṁ lambodarīṁ bhīmāṁ vyāghracarmāvṛtāṁ kaṭau II
Navayauvanasampannāṁ pañcamūdrāvibhuṣitāṁ I
Chaturbhujīṁ lolajihvāṁ mahābhīmāṁ varapradāṁ II
Khaḍgakartrisamāyukta-savyetarabhujadvayāṁ I
Kapālotpalasaṁyuktasavyapāṇiyugānvitāṁ II
Piṅgograikajaṭāṁ dhyāyenmaulāv-Akṣobhyabhūṣitāṁ I
Bālārkamaṇḍalākāralocanatrayabhuṣitāṁ II
Jalaccitāmadhyagatāṁ ghoradaṁṣṭrāṁ karālinīṁ I
Sāveśasmeravadanāṁ stryalaṅkāravibhuṣitāṁ II
Viśvavyāpakatoyāntaḥ śvetapadmoparisthitāṁ I
Akṣobhyadevīmūrdhanyastrīmūrtirnāgarupadhṛk" II

Tantrasāra, p. 415 et sqq.

A comparison of the two Dhyānas will at once reveal how the original composition of Śāśvatavajra has been modified in the Tantrasāra by a Hindu Tāntric author. Some lines have been added to the original Dhyāna and all grammatical errors are rectified. This is evidently the recognized method of Hinduizing a Buddhist Tāntric deity.

It is remarkable that the Hindus retained in their Dhyāna the effigy of Akṣobhya bespeaking as it does, the Buddhist origin of the goddess, for it is well known that the Hindu gods or goddesses are not in the habit of wearing a miniature figure of their sires on the crown. Moreover, Akṣobhya is unknown in the Hindu pantheon except when he is borrowed from the Buddhists, and the Hindus fail to explain the desirability of putting his figure on the crown of Tārā.

Figs. 135, 136 illustrate the Buddhist form of Tārā or Mahācīnatārā, and show in what different forms she is represented in Nepal in modern times. It may be pointed out that the corpse under the feet of the Hindu Tārā is not a corpse properly speaking, but it is the prostrate form of Mahādeva to whom she is attached as a Śakti.

2. JĀṄGULI

Jāṅgulī is widely worshipped amongst the Buddhists as a goddess who cures snake-bite and even prevents it. According to a Saṅgīti in the Sādhanamālā she is as old as Buddha himself, and the secret of Jāṅgulī and the mantra for her worship are said to have been imparted to Ānanda by Lord Buddha. Besides, the Saṅgīti, four Sādhanas describe the procedure of her worship and give elaborate mantras for the extraction of poison from the body of the snake-bitten. These four Sādhanas describe three entirely different forms of Jāṅgulī, two with one face and four arms and one with three faces and six arms. Images of Jāṅgulī are found in Tibet[1] and China[2].

(i)

Colour—White Symbol—Snake, or Vīṇā

Mūdrā—Abhaya

In two Sādhanas Jāṅgulī is described as having one face and four arms. In both cases she is alike in all respects except for the weapons she carries in her hands. In one of the Dhyānas she is described as follows :

"Ātmānaṁ Ārya-Jāṅgulīrūpāṁ sarvaśuklaṁ caturbhujāṁ ekamukhāṁ jaṭāmukuṭinīṁ śuklāṁ śuklavasanottarīyāṁ sitaratnālaṅkārabhūṣitāṁ śuklasarpairvibhūṣitāṁ sattvaparyaṅke upaviṣṭāṁ mūlabhujābhyāṁ vīṇāṁ vādayantīṁ dvitīyavāmabhujena śitasarpadhāriṇīṁ aparadaksiṇenābhayapradāṁ candrāṁśumālinīṁ dhyāyāt..."

Sādhanamālā, p. 253.

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[1] Getty : GNB, p. 123.

[2] Clark : TLP, II, pp. 204, 217, 281.

"The worshipper should meditate himself as Ārya Jāṅgulī who is all white in complexion, four-armed, one-faced, wears the Jaṭāmukuṭa and a white scarf. She is decked in white ornaments of gems and white serpents and rests on an animal. She plays on the Vīṇā with the two principal hands, carries the white snake in the second left and exhibits the Abhaya mūdrā with the second right, and is radiant like the moon."

In a second Sādhana she is said to exhibit the Varada mūdrā in the second right hand. Fig. 137 illustrates a Nepalese drawing of the two-armed form of Jāṅgulī.

(ii)

Colour—Green Mūdrā—Abhaya
Symbols—Triśūla, Peacock's feathers and Snake

The second variety resembles the first in many respects, but the Sādhana[1] does not mention the animal-seat or the particular Āsana in which Jāṅgulī should stand or sit. The symbols also are different namely, the Triśūla, peacock's feathers and the snake. The mūdrā, however, is the same Abhaya mūdrā.

(iii)

Faces—Three Arms—Six
Vāhana—Snake Colour—Yellow

The third variety of Jāṅgulī has three faces and six arms. Two Sādhanas in the Sādhanamālā, one in prose, and the other in verse, describe this form. The Dhyāna contained in one of these runs as follows :

"Ārya-Jāṅgulīṁ ātmānaṁ jhaṭiti niṣpādayet pītāṁ, trimukhāṁ ṣaḍbhujāṁ nīlasitadakṣinetaravadanāṁ khaḍgavajrabāṇadakṣiṇahastatrayāṁ satarjanīpāśaviṣapuṣpakārmukavāmakaratrayāṁ sphītaphaṇāmaṇḍalaśirahsthāṁ sarvadivyavastrābharaṇabhuṣitāṁ kumārīlakṣaṇojjvalāṁ Akṣobhyākrāntamastakāṁ dhyātvā..."

Sādhanamālā, p. 248

"The worshipper should quickly conceive himself as Ārya-Jāṅgulī, who is yellow in colour, three-faced, and six-armed. Her faces to the right and left are blue and white. She carries the sword, the Vajra and the arrow in the three right hands, and the Tarjanī with the noose, the blue lotus and the bow in the three left hands. She rests on the expanded hood of the serpent, is decked in celestial ornaments and dress, is resplendent with the auspicious marks of a virgin, and bears the image of Akṣobhya on head. Thus meditating..."

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[1] Sādhana No. 121, Sādhanamālā, p. 251.

The Hindu goddess Manasā or Viṣahari has a marked resemblance to the appearance of Jāṅgulī and some of the Dhyānas in the Hindu Tāntric works for the goddess distinctly give her the epithet of "Jāṅgulī".

3. EKAJAṬĀ

Colour—Blue Appearance—Terrible
Attitude—Pratyālīḍha

Ekajaṭā is one of the most powerful goddesses in the Vajrayāna pantheon. It is said in the Sādhanamālā that if a person listens to her mantra but once, he is at once freed from all obstacles and is attended always with good fortune, his enemies are destroyed and he becomes religiously inclined, even attaining the level of a Buddha. Four Sādhanas in the Sādhanamālā devoted to the worship of Ekajaṭā, describe three different forms of the goddess. She may have one face with two, four or eight arms.

The main features of the goddess are given in one of the Sādhanas, the colophon of which asserts that the Sādhana has been restored from Tibet (Bhoṭa) by Ārya Nāgārjuna, who was famous in the mediæval age as one of the eighty-four Siddhapuruṣas of India. The general description of the goddess given in the Sādhana is as follows:

> "Kṛṣṇavarṇā matāḥ sarvāḥ vyāghra-carmāvṛtāḥ kaṭau I
> Ekavaktrāḥ trinetrāśca piṅgordhvakeśamūrdhajāḥ II
> Kharvā lambodarā raudrāḥ pratyālīḍhapadasthitāḥ I
> Saroṣakarālavaktrā muṇḍamālāpralambitāḥ II
> Kuṇapasthā mahābhīmā Maulāv-Akṣobhyabhūṣitāḥ I
> Navayauvanasampannāḥ ghorāṭṭahāsabhāsvarāḥ II
> Viśvapadmopari sūryye cintanīyāḥ prayatnataḥ" II

Sādhanamālā p. 266

"All these (three) forms (of Ekajaṭā) are of blue colour, have the tiger-skin round their loins, are one-faced and three-eyed, and have brown hair rising upwards on their head. They are short, pot-bellied, wrathful and stand in the Pratyālīḍha attitude, they have faces distorted with anger; with garlands of heads hanging from their necks, they rest on corpses, are terrible in appearance and bear the image of Akṣobhya on the crown. They have youthful bloom and laugh horribly and they should be conceived on the orb of the sun over the double lotus."

This general description only applies to the following three forms of Ekajaṭā with one face and two, four or eight arms :

(i) When two-armed, she carries the Kartri and the Karo a (skull-cup) in her two hands (Fig. 138).

(ii) When four-armed, Ekajaṭā carries the arrow and the sword in the two right hands and the bow and the skull in the two left. In two other Sādhanas describing the four-armed variety, her appearance undergoes a slight modification. Here she holds in the first pair of hands the Kapāla and the Kartri, while the other pair shows the Utpala and the sword. She may hold also the rosary instead of the sword (Fig. 139).

(iii) When eight-armed, she carries the sword, the arrow, the Vajra and the Kartri in the four right hands and the bow, the Utpala, the Paraśu and the skull in the four left hands.

Images of Ekajaṭā are found in almost all Buddhist countries of the North. She is known in Tibet[1] as well as in China[2]

4. VIDYUJJVALĀKARĀLI

Faces—Twelve Arms—Twenty-four

Colour—Blue Āsana—Pratyālīḍha

Vāhana—Indra, Brahmā, Visnu and Śiva

SYMBOLS :

Right

1. Khadga
2. Vajra
3. Cakra
4. Jewel
5. Aṅkusa
6. Arrow
7. Dart
8. Mudgara
9. Mūṣala
10. Kartri
11. Damaru
12. Rosary

Left

1. Bow
2. Noose
3. Tarjanī
4. Banner
5. Mace
6. Triśūla
7. Wine-glass
8. Utpala
9. Bell
10. Paraśu
11. Brahmaśiras
12. Kapāla

Another variety of Ekajaṭā is known as Vidyujjvālākarālī, who is said to have originated from the sweat of Buddha. This form of Ekajatā, with twelve faces and twenty-four arms, is rarely met with in sculptures either in stone or in bronze. The Dhyāna is rather long and it describes the goddess vividly thus :

"Dvādaśamukhāṁ mahākrsnavarnāṁ caturviṁśatibhujāṁ caturmārasamākrāntāṁ śvetakapālopari pratyālīḍhapadāṁ mahāpralayāgnisamaprabhāṁ vivṛtāsyāṁ hāhākārāṁ lalajjihvāṁ saroṣāṁ vikṛtakoṭibhīmabhṛkuṭītaṭodbhrūnetracaladvartulāṁ bhayasyāpi bhayaṅkarīṁ kapālamālā śirasi bhūṣitāṁ vyāḍairalaṅkṛtāṁ ṣaṇmudropetāṁ prathamamukhaṁ mahākṛṣṇaṁ tathā dakṣiṇamukhapañcakaṁ sitapītaharitaraktadhūmravarṇañca, vāmamukhapañcakaṁ raktasitapītaharitasitaraktañca, ūrdhvamukhaṁ dhūmraṁ vikṛtaṁ kruddhaṁ, sarvamukhāni daṁṣṭrākarālavadanāni, trinetrāṇi, jvalitordhvapiṅgalakeśāni, saroṣāṁ kharvalambodarīṁ pīnonnatapayodharāṁ vyāghracarmanivasanāṁ dakṣiṇadvādaśabhujeṣu khaḍga-vajra-cakra-ratnacchaṭ-āṅkuśa-śara-śakti-mudgara-mūṣala-kartri-ḍamaru-akṣamālikāñca, vāmadvādaśabhujeṣu dhanuḥ-pāśa-tarjanī-patākā-gadā-triśūla-caṣaka-utpala-ghaṇṭā-paraśu-Brahmaśiraḥ-kapālañca.

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[1] Gordon : ITL, p. 76. Getty : GNB, pp. 125-126.

[2] Clark : TLP, II, p. 284.

Suprahṛṣṭāṁ śavārūḍhāṁ nāgāṣṭakavibhūṣitāṁ I
Navayauvanasampannāṁ hāhāṭṭahāsa-bhāsurāṁ II
Piṅgograikajaṭāṁ dhyāyāt maulav-Akṣobhya bhūṣitaṁ II
Iti Vidyujjvālākarālīnāmaikajaṭāsādhanaṁ"

Sādhanamālā, p. 257

"The worshipper should conceive himself as (Vidyujjvālākarālī) who has twelve faces, deep blue colour and twenty-four arms, she tramples upon the four Māras (Brahmā, Viṣṇu, Śiva and Indra), stands on white skulls in the Pratyālīḍha attitude, is terrible like the Fire of Destruction, has a wide open mouth from which comes the sounds of 'hā' 'hā'. She has protruding tongue, is wrathful. has eyes round and moving, and her forehead is distorted owing to the frequent contortions of the brows. She is more awe-inspiring than Awe itself, and her head is decorated with a garland of skulls; she is decked in ornaments of snake, and is endowed with the six auspicious symbols; her first face is of deep blue colour and the five faces to the right are white, yellow, green, red and smoky in colour; the five faces to the left are of red, white, yellow, green and whitish red colour. The face on the top is of the colour of smoke, distorted and displays anger. All her faces look terrible with bare fangs and three-eyes; her brown hair rises upwards in the shape of a flame; she is short and has a protruding belly. Her breasts are full and heaving; she is clad in tiger-skin, and carries in her twelve right hands; 1. the sword, 2. the thunderbolt, 3. the discus, 4. the jewel, 5. the elephant-goad, 6. the arrow, 7. the dart, 8. the hammer, 9. the pestle, 10. the saw, 11. the drum and 12. the rosary; and in her twelve left hands she has 1. the bow, 2. the noose, 3. the raised index finger, 4. the flag, 5. the mace, 6. the trident, 7. the wine-glass, 8. the blue lotus, 9. the bell, 10. the axe, 11. the severed head of Brahmā, 12. and the skull. In an extremely happy mood she rides a corpse, is youthful, appears resplendent with terrible laugh, wears a Jaṭāmukuṭa, which is brown and fiery and which bears the image of Akṣobhya on it."

Here ends the Sādhana for Vidyujjvālākarālī, another form of Ekajaṭā."

5. PARṆAŚABARĪ

Colour—Yellow Faces—Three
Arms—Six Vāhana—Vighnas
Āsana—Pratyālīḍha

The worship of Parṇaśabarī, it is believed, is effective in preventing out-breaks of epidemics and in assuring safety to the terror-striken. The epithet 'Piśācī' given in the mantra shows that she was regarded as one of the demi-gods, half human, half divine. Two Sādhanas in the Sādhanamālā describe two forms of the goddess, one with the image of Akṣobhya on the crown and the other with that of Amoghasiddhi. In one, her faces are lit with pleasant smiles, and in another she smiles but has an irritated expression all the same. Curiously enough, the two images that have been discovered in Eastern Bengal, both have the effigies of Amoghasiddhi on the crown. The Dhyāna describing Parṇaśabarī of yellow colour with the image of Akṣobhya on her crown, runs as follows :

"Bhagavatīṁ pītavarṇāṁ trimukhāṁ trinetrāṁ ṣaḍbhujāṁ prathamamukhaṁ pītaṁ, dakṣiṇaṁ sitaṁ vāmam raktaṁ, lalitahāsinīṁ sarvālaṅkāradharāṁ parṇapicchikāvasanāṁ, navayauvanoddhatāṁ pīnāṁ... dakṣiṇabhujaiḥ vajraparaśuśaradhāriṇīṁ vāmabhujaiḥ satarjanikāpāśaparṇapicchikādhanurdhāriṇīṁ puṣpāvabaddhajaṭāmukuṭastha-Akṣobhyadhāriṇīṁ sūryyaprabhāmaṇḍalinīṁ adho vighnān nipātya sitapadmacandrāsane pratyālīḍhasthāṁ, hrdvāmamuṣṭitarjanyādho vighnagaṇān santarjya dakṣiṇavajramuṣṭiprahārābhinayāṁ...bhāvayet.

Parṇaśabarī-Sādhanaṁ". Sādhanamālā, pp. 306-307

"The worshipper should conceive himself as (Parṇaśabarī) of yellow complexion, with three faces, three eyes and six arms. Her first face is blue, the right white and the left red, and she smiles in a pleasing manner. She is decked in all sorts of ornaments, bears a garment of leaves, is arrogant in her youthful bloom, is stout in appearance and carries in her right hands the Vajra, the Paraśu and the arrow, and in her left the Tarjanī with the noose, the cluster of leaves and the bow. Her Jaṭāmukuṭa is decorated with flowers and the image of Akṣobhya ; she has the effulgence of the sun as her aureole, stands in the Pratyālīḍha attitude on the moon over the white lotus, trampling under her feet the Vighnas. She threatens the host of (other) Vighnas with the clenched fist of the left hand exhibiting the Tarjanī against the chest, and shakes her right fist at (the host of the Vighnas)..."

The mutilated image (Fig. 140) in the Indian Museum, with three faces and six arms trampling upon Gaṇeśa, probably represents this form of Parṇaśabarī, as the word 'Vighna' in the Sādhanamālā often refers to Gaṇeśa. The above-mentioned Sādhana, further states that Parṇaśabarī may have an alternative form with four arms and the image of Akṣobhya on the crown, in which case she will carry the Vajra and the Paraśu in the two right hands, and the Tarjanī with the noose, and the cluster of leaves in the two left, omitting the bow and the arrow.

Images of Parṇaśabarī are also found in Tibet[1] and in China[2].

6. PRAJNĀPĀRAMITĀ

Prajñāpāramitā is the embodiment of the Mahāyāna Scripture of the same name which was, according to the Buddhist tradition, restored from the nether regions by Nāgārjuna in the second century A.D. Buddha is said to have entrusted this Book of Transcendental Knowledge to the care of the Nāgas in the nether regions, as in his time people were not sufficiently intelligent to grasp the true meaning of the doctrines it contained. The worship of Prajñāpāramitā was very popular among the Buddhists, and Ārya Asaṅga is credited to have composed one of the Sādhanas for her worship which is said to confer wisdom and erudition on her devotees. Nine Sādhanas in the Sādhanamālā describe the procedure of her worship, and of these only two are assigned to the *kula* of the Dhyāni Buddha Akṣobhya. She too, like Mañjuśrī, could not be assigned to any one of the Dhyāni Buddhas because the Prajñāpāramitā scripture was chronologically earlier than the Dhyāni Buddhas. The two Sādhanas describe the white and the yellow forms of the goddess. Images[3] of Prajñāpāramitā are found in Tibet[4] and China[5].

(i) SITAPRAJNĀPĀRAMITĀ

Colour—White Āsana—Vajraparyaṅka

Symbols—Lotus and Book

Only one Sādhana in the Sādhanamālā describes the form of white Prajñāpāramitā with the image of Akṣobhya on the crown. She is two-

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1. Gordon : ITL, p. 71 ; Getty : GNB, pp. 134-135.
2. Clark : TLP, II, p. 278.
3. See Bhattasali : IBBS, p. 42.
4. Getty : GNB, pp. 131-132.
5. Clark : TLP, II, pp. 140, 160.

armed, one-faced, sits in the Vajraparyaṅka attitude on a white lotus, and carries the red lotus in the right hand and the Prajñāpāramitā Book in the left. She is decked in all sorts of ornaments, has a beautiful face and pleasant expression, unlike other emanations of Akṣobhya. The Dhyāna runs as follows :

> "Dvibhujāṁ ekavadanāṁ sitavarṇāṁ manoramāṁ I
> Ardhacarcarakeśāñca śvetāmbhoruhasaṁsthitāṁ II
> Padmaṁ dakṣiṇahaste tu raktavarṇaṁ vibhāvayet I
> Prajñāpāramitāṁ vāme vajraparyaṅkasaṁsthitāṁ II
> Sarvalaṅkārasampūrṇāṁ bhāvayennābhimaṇḍale I
> Aṅkārajñānasambhūtaṁ paramānandakāriṇīṁ II
> ...Akṣobhyamudritā ceyaṁ.
>
> Śukla-Prajñāpāramitā-Sādhanaṁ".
>
> Sādhanamālā, pp. 310-311.

The worshipper should meditate on the navel the form of Sitaprajñāpāramitā, as two-armed, one-faced, white in colour, and beautiful in appearance, with half curly hair, as sitting on the white lotus, carrying in her right hand the red lotus, and the Prajñāpāramitā Book in her left. She sits in the Vajraparyaṅka attitude, and is decked in all sorts of ornaments. ' She originates from the knowledge of the letter 'Aṁ' and releases immense delight... This goddess is stamped with the image of Akṣobhya (on the crown).

(ii) PITAPRAJNĀPĀRAMITĀ

Colour—Yellow Mūdrā—Vyākhyāna

Distinctive Mark—Book on lotus to the left

The yellow variety of Prajñāpāramitā with the effigy of Akṣobhya is identical in form with the one described above, except with regard to the colour and the mūdrā. She is yellow in complexion, bears the image of Akṣobhya on her Jaṭāmukuṭa, wears celestial ornaments, and her two hands display the Vyākhyāna attitude. On a lotus to her left rests the scripture Prajñāpāramitā[1].

The celebrated image of Prajñāpāramitā (Fig. 141) of Java belongs to this variety, and tallies in all details with the description given in the Dhyāna.

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[1] Sādhana No. 153, Sādhanamālā, p. 321.

(iii) KANAKAPRAJNĀPĀRAMITĀ

Colour—Golden Mūdrā—Dharmacakra

Āsana—Vajraparyaṅka

Symbol—Book on lotus on two sides

This form of Prajñāpāramitā is identical in all respects with one of the forms described previously. The difference lies in the fact that although she exhibits the Dharmacakra mūdrā with her two hands, there are two books on two lotuses rising from under her two arm-pits. She is golden in colour[1]. The Java figure of Prajñāpāramitā illustrated previously has only one lotus bearing the book in her left, but the Indian Museum image (Fig. 142) with two lotuses on either side, each bearing a manuscript, may definitely be identified with this variety of Prajñāpāramitā.

7. VAJRACARCIKĀ

Asana—Dancing in Ardhaparyaṅka Arms—Six

Colour—Red Distinctive feature—Emaciated body

Vāhana—Corpse Appearance—Terrible

Only one Sādhana in the Sādhanamālā describes the form of Vajracarcikā and the Dhyāna contained therein runs as follows :

"Vajracarcikāṁ trinetrāṁ ekamukhīṁ ardhaparyaṅkatāṇḍavāṁ mṛtakāsanasthāṁ, kṛśāṅgīṁ daṁṣṭrotkaṭabhairavāṁ naraśiromālāvibhūṣitakaṇṭhadeśāṁ asthyābharaṇavibhūṣitām pañcamūdrādhāriṇīṁ Akṣobhyamukuṭinīṁ vyāghracarmanivasanāṁ muktakeśīṁ ṣaḍbhujāṁ dakṣiṇe vajrakhaḍgacakradhāriṇīṁ vāme kapālamaṇikamaladharāṁ raktavarṇāṁ karmānurūpataḥ śuklādivarṇayuktāñca dhyātvā".

Sādhanamālā, p. 395

"The worshipper should conceive himself as Vajracarcikā, who is three-eyed and one-faced, dances in the Ardhaparyaṅka attitude on a corpse, is emaciated in appearance and looks terrible with bare fangs. Her neck is embellished by a garland of human heads, and she is decked in ornaments of bones, is endowed with the five auspicious symbols, bears the image of Akṣobhya on the crown, is clad in garments of tiger-skin and has dishevelled hair. She is six-armed and carries in her three right hands the Vajra, the sword, and the Cakra and in her three left the Kapāla, the jewel and the lotus. She is red in colour but changes to white and other colours in accordance with the different purposes for which she is invoked. Thus meditating..."

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[1] Sādhana No. 154, Sādhanamālā, pp. 313-314.

The accompanying sketch, (Fig. 143) gives a vivid idea of her terribl form, with the skeleton of her fleshless body showing through the skin in all its nakedness, and her vulture-like claws enhancing the fierceness of her appearance.

A statuette of this goddess is found in China[1].

8. MAHĀMANTRĀNUSĀRIṆI

Colour—Blue Arms—Four

Mūdrā—Varada

The remarks made in the case of Mahaśītavatī, an emanation of Amitābha and one of the Pañcarakṣā goddesses, apply to the case of Mahāmantrānusāriṇī also. This goddess is another of the Pañcarakṣā goddesses, and as her colour is blue, she affiliates herself to the family of the Dhyāni Buddha Akṣobhya. Only one short Sādhana describes her form, and the Dhyāna contained therein is as follows :

"Mahāmantrānusāriṇī caturbhujaikamukhī kṛṣṇā dakṣiṇabhujadvaye vajravaradavatī vāmabhujadvaye paraśupāśavatī Hūṁkārabījā Akṣobhyakirīṭinī sūryyāsanaprabhā ceti".

Sādhanamālā, p. 401

"Mahāmantrānusāriṇī is four-armed and one faced, is blue in complexion, shows in her two right hands, the Vajra and the Varada mūdrā and in her two left the Paraśu and the noose. She originates from the syllable "Hūṁ", bears the image of Akṣobhya on the crown, sits on and glows like the sun."

Images of this deity are known in Tibet[2] and China[3].

9. MAHĀPRATYAṄGIRĀ

Colour—Blue Arms—Six

One short Sādhana only is assigned in the Sādhanamālā to Mahapratyaṅgirā. The Dhyāna describing her form is as follows :

"Mahāpratyaṅgirā kṛṣṇā ṣaḍbhujaikamukhā khaḍgāṅkuśavaradadakṣiṇahastā raktapadmatriśūla-hṛdayasthasapāśatarjanīyuktavāmahastā Hūṁbījā Akṣobhyamukuṭā sarvālaṅkāravatī rūpayauvanasampannā".

Sādhanamālā, p. 402

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1. Clark : TLP, II, p. 289.
2. Gordon : ITL, p. 76.
3. As Mantrānudhāraṇī she occurs in Clark : TLP, II, pp. 205-275.

"Mahāpratyaṅgirā is blue in colour, six-armed and one-faced. She shows in her three right hands the sword, the goad, and the Varada mūdrā, and in her three left hands she holds the Tarjanī with the noose against the chest, the red lotus and the trident ; she originates from the syallable "Hūṁ", bears the image of Akṣobhya on her crown, is decked in all sorts of ornaments, and is young and beautiful.

Figs. 144 and 145 illustrate two Nepalese drawings of the goddess Mahāpratyaṅgīrā. They conform to the description given in the Sādhana. The ivory image from Nepal (Fig. 146) with innumerable heads is also worshipped as Mahāpratyaṅgīrā. This goddess is found also in China[1].

10. DHVAJĀGRAKEYŪRĀ

Two Sādhanas in the Sādhanamālā describe two widely different forms of Dhvajāgrakeyūrā. In one the effigy of Akṣobhya on the crown is expressly mentioned, but in the other, the Dhyāni Buddha is absent. The weapons are also different, and in one case she is three-faced and in the other four faced. In all other respects, however, the forms are identical.

Images of Dhvajāgrakeyūrā are found in China[2].

(ii) Three-Faced

Colour—Blue Faces—Three
Arms—Four Appearance—Terrible
Āsana—Pratyālīḍha

The Dhyāna describing Dhvajāgrakeyūrā, with three faces and four arms and with the effigy of Akṣobhya, runs as follows :

"Dhvajāgrakeyūrā kṛṣṇā trimukhī caturbhujā raktaśyāmadakṣiṇavāmamukhī khaḍgapāśadhāridakṣiṇakaradvayā vajrāṅkitakhaṭvāṅgacakravāmahastadvayā ūrdhvapiṅgalakeśī śuṣkapañcamuṇḍālaṅkṛtaśiraskā vyāghrājinavasanā daṁṣṭrākarālamukhī pralambodarī pratyālīḍhapadā sūryāsanaprabhā pītavastrakañcukinī Hūṁbījā Akṣobhyamukuṭā."

Sādhanamālā, p. 403

"Dhvajāgrakeyūrā is blue in colour, three-faced, and four-armed, with the right and left faces of red and green colour (respectively). She carries the sword and the noose in the two right hands, and the Khaṭvāṅga stamped with a Vajra and the Cakra in the two left,

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1. Clark : TLP, II, pp. 200, 289.
2. Clark : TLP, II, pp. 200, 289.

has brown hair rising upwards on her head which is embellished by a row of five shrivelled heads. She wears garments of tiger-skin, and has faces distorted with bare fangs. She has a protruding belly, stands in the Pratyālīḍha attitude, has her seat on and glows like the sun, wears yellow garments and jacket, originates from the syllable 'Hūṁ' and bears the image of Akṣobhya on the crown".

(ii) Four-Faced

Faces—Four Arms—Four
Colour—Yellow

As already pointed out, Dhvajāgrakeyūrā has another form with four faces and four arms carrying the sword and the Cakra in the two right hands, and the Tarjanīpāśa and the Mūṣala, marked with a Vajra, in the two left. A Triśūla hangs from her left shoulder. Her first face is yellow, left red, right white, and the face above is distorted and is of the colour of smoke. In all other respects her form is identical with the one described above.

Fig. 147 illustrates a Nepalese drawing of the goddess.

11. VASUDHĀRĀ

Mūdrā—Varada Symbol—Ears of Corn.
Colour—Yellow

Vasudhārā figures in the pantheon of the Mahāyāna Buddhists as the consort of Jambhala, the Buddhist god of wealth. Only three Sādhanas are devoted to her worship and in one of these only is she said to bear the image of Akṣobhya. The two others assign her to the Dhyāni Buddha Ratnasambhava. It may be noticed, by the way, that Vasudhārā is of a greater antiquity than the Dhyāni Buddhas themselves. The Dhyāna describing the goddess with the figure of Akṣobhya on the crown runs as follows :

"Vasudhārāṁ Bhagavatīṁ dhyāyāt, kanakavarṇāṁ sakalālaṅkāravatīṁ dviraṣṭavarṣākṛtiṁ dakṣiṇakareṇa varadāṁ, vāmakareṇa dhānyamañjarīdharāṁ Akṣobhyadhāriṇīṁ. Purato Bhagavatīṁ Śrīvasundharāṁ dakṣiṇato Vasuśriyaṁ paścimataḥ Śrīvasumukhīṁ, vāmato Vasumatiśriyaṁ ; etāścādyākṣarabījāḥ svanāyikāsamānarūpāścintanīyāḥ."

Sādhanamālā, p. 421

"The worshipper should conceive himself as the goddess Vasudhārā of golden complexion and decked in all sorts of ornaments. She appears a young girl of twice eight years, exhibits the Varada mūdrā in

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1. Sādhana No. 210, in the Sādhanamālā, pp. 415, 416.

the right hand, carries the ears of corn in the left, and bears the image of Akṣobhya (on the crown). In front of the goddess should be conceived Śrīvasundharā, in the right Vasuśrī, in the west Śrivasumukhī, and in the left Vasumatiśrī. These four goddesses originate from the first syllables of their names, and are identical in form with the principal goddess".

Images of Vasudhārā are found in the Buddhist countries of the North including Tibet[1].

12. NAIRĀTMĀ

Āsana—Dancing in Ardhaparyaṅka

Colour—Blue

Appearance—Terrible

Vāhana—Corpse lying on its back

Symbols—Kartri and Kapāla

Two Sādhanas in the Sādhanamālā describe her form, which is in many respects, similar to the form of Vajravārāhī with the Kartri and the Kapāla, the principal point of difference being the position of the corpse which forms their Vāhana. When it lies on its chest it is Vajravārāhī, but if it lies on its back the goddess is Nairātmā. There are other distinguishing features also. For instance, Vajravārāhī being an emanation of Vairocana, should bear the image of Vairocana on the crown ; while Nairātmā, being an emanation of Akṣobhya, should bear the image of Akṣobhya instead. Moreover, the excrescence near the right ear of Vajravārāhī must be absent in the case of Nairātmā. In all other respects there is a remarkable resemblance between the two. The Dhyāna in one of the two Sādhanas describe the form of Nairātmā in the following terms :

"Śavahṛccandrasthārdhaparyaṅkanāṭyasthitāṁ Nairātmāṁ kṛṣṇāṁ ekamukhāṁ ūrdhvapiṅgalakeśāṁ Akṣobhyamukuṭinīṁ daṁṣṭrākarālalalajjihvāṁ, dakṣiṇena kartridhāriṇīṁ, vāme kapālakhaṭvāṅgadhāriṇīṁ, raktavartulatrinetrāṁ pañcamūdrāvibhūṣaṇāṁ (dhyāyāt)."

Sādhanamālā, p. 451

"The worshipper should conceive himself as Nairātmā who stands in the Ardhaparyaṅka in a dancing attitude on the moon over the chest of a corpse. She is blue in colour, has brown hair rising upwards, and bears the image of Akṣobhya on her crown. Her face looks terrible with bare fangs and protruding tongue, and she carries the Kartri in the right hand and bears the Kapāla and the Khaṭvāṅga in the left. Her three eyes are red and round, and she is endowed with the five auspicious symbols."

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[1] Gordon : ITL, p. 72 ; Getty : GNB, p. 174.

The word 'Nairātmī' means 'no-soul' and is another name for Śūnya, in which the Bodhisattva merges on the attainment of Nirvāna. Gradually, the conception of Śūnya took the form of a goddess in whose embrace the Bodhisattva is said to remain in eternal bliss and happiness. Nairātmī gets the blue colour, because the colour of Śūnya according to the Buddhist tradition, is like the colour of the sky, which is blue.

The Indian Museum image No. 3941 (Fig. 148) is the only image of this goddess which conforms to the description given in the Sādhana just quoted. Here the goddess, in accordance with the Dhyāna, has a terrible appearance with canine teeth, garland of heads and three eyes rolling in anger. She stands on the corpse lying on its back, and dances in the Ardhaparyaṅka attitude. Burning flames radiate from her. person, and her hair rises upwards in the shape of a flame. She is decked in the five auspicious symbols, the Kanṭhikā (torque), Rucaka (bracelets), Ratna (jewels), Mekhalā (girdle), and Bhasma (ashes) or the Sūtra (sacred thread) in the form of a garland of heads. She bears the image of her sire Aksobhya on her crown and carries the menacing Kartri in the right hand. The left hand holding the Kapāla is broken. The Khatvāṅga, as usual, hangs from her left shoulder.

The Vaṅgīya Sāhitya Parishat bronze (Fig. 149) shows the above characteristics, but the Khaṭvāṅga is lost. It is lost in the same way as small weapons in Nepalese and Tibetan bronzes are often found missing. Nairātmā is popular in China[1].

13. JNĀNAḌĀKINI

Colour—Blue Faces—Three
Arms—Six Kuleśa—Akṣobhya

Jñānaḍākinī is the principal deity of the Jñānaḍākinī Maṇḍala of the Niṣpannayogāvalī. She is described thus :

"Jñānaḍākinī nīlāsyā...savyaṁ śuklaṁ...vāmaṁ raktaśṛṅgāraṁ... dakṣiṇabhujatraye ūrdhvīkṛtakhaṭvāṅgaṁ paraśuṁ vajrañca vāmatraye ghaṇṭāraktapūrṇakapālakhaḍgaḥ". NSP, p. 12

"Jñānaḍākinī has a blue face...the right is white...the left is red and amorous...In the three right hands she carries the raised Khaṭvāṅga, the axe and the Vajra. In the three left there are the bell, the cup full of blood and the sword."

Jñānaḍākinī is represented in the Chinese collection[2].

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[1] Clark : TLP, II, pp. 61, 238

14. VAJRAVIDĀRAṆI

Vajravidāraṇī is described in the Dharmakoṣasaṅgraha of Amṛtānanda as follows :

"Vajravidāraṇī pañcamukhī daśabhujā ; dakṣe aṅkuśa-khaḍga-śara-vajra-varadā ; vāme paśa-carma-dhanu-dhvaja-abhayā pratyālīḍhāsanā".

Dharmakoṣasaṅgraha Fol. 44A.

"Vajravidāraṇī is five-faced, ten-armed, carries in the right hands the goad, the sword, the arrow, the Vajra, and Varada mūdrā, and in the left the noose, the shield, the bow, the flag and the Abhaya pose. She stands in the Pratyālīḍha attitude".

Fig. 150 illustrates a miniature painting of the goddess in the collection of Dr. Evans-Wentz.

CHAPTER VIII

EMANATIONS OF VAIROCANA

According to the Sādhanamālā all the deities that emanate from the Dhyāni Buddha Vairocana have generally the white colour or the colour assigned to Vairocana. Several goddesses have the images of Vairocana on their crowns, thus showing that they are all emanations of this particular Dhyāni Buddha. Some of the deities are expressly stated in the Sādhanas to be "Vairocanakulodbhavā" or "born of the family of Vairocana". The deities emanating from this Dhyāni Buddha are said to reside in the interior of the Caitya, since Vairocana, it may be remembered, is the lord of the sanctum of the temple or the Stūpa. Among the deities emanating from Vairocana Mārīcī seems to be the first in importance and popularity. She is even regarded as the consort of Vairocana. Vairocana is distinguished from the other Dhyāni Buddhas by his white complexion and the Dharmacakra mūdrā he displays in his two hands.

1. NĀMASANGITI

Colour—White	Face—One
Arms—Twelve	Āsana—Vajraparyaṅka

Pandit Amṛtānanda's Dharmakoṣasaṅgraha gives the description of a most interesting god, named as Nāmasaṅgīti. This description enables the students of iconography to identify a large number of his images that lie scattered throughout the Nepal valley and other Buddhist countries. This deity should be distinguished from the Nāmasaṅgīti Mañjuśrī who has already been described as one of the varieties of the Bodhisattva Mañjuśrī. Like the goddess Prajñāpāramitā who is the embodiment of the Prajñāpāramitā literature, Nāmasaṅgīti also seems to be the deification of the Nāmasaṅgīti literature of the Buddhists. Pandit Amṛtānanda characterises Nāmasaṅgīti as a Buddha but from the description and the illustration it would appear that he is a Bodhisattva. The elaborate ornaments, the fierce symbol of Khaṭvāṅga as also other Bodhisattva symbols do not befit a Buddha. Although the parental Dhyāni Buddha of Nāmasaṅgīti is not expressly mentioned in the description of Amṛtānanda, he is brought here under Vairocana because of his white colour.

Images of Nāmasaṅgīti are to be found in large numbers in Nepal either in stone or in bronze and he is popular also in Tibet and China. Getty[1] erroneously labels this deity as a "Dogmatic Form of Avalokiteśvara" and the names given to the various mūdrās exhibited by the deity are also inaccurate. The Dhyāna as given in the Dharmakoṣasaṅgraha is quoted as follows :

"Nāmasaṅgītināma (Bodhisattvaḥ).

Ekavaktraḥ śvetavarnaḥ dhyānanayanaḥ smerānanaḥ Jaṭāmukuṭadharaḥ nānālaṅkārālaṅkṛtaḥ ṣaṇmūdrālaṅkṛtaḥ dvādaśabhujaḥ prathamābhyāṁ savyadakṣābhyāṁ hṛdayapradeśe abhayamūdrādvayaṁ, dvayābhyāṁ mukuṭopari kṛtāñjalimūdraṁ, dakṣatṛtīyena viśvavajropari khaḍgaṁ savyavāmacaturthābhyāṁ tarpaṇamūdrādvayaṁ, savyavāmapañcamābhyāṁ pātrasthāmṛtakṣepaṇamūdraṁ ṣaṣṭhasavyavāmābhyāṁ sapātradhyānamūdraṁ vāmatṛtīyena savajrakhaṭvāṅgaṁ dadhānaḥ, kamalopari vajrāsanaḥ."

Dharmakoṣasaṅgraha (A.S.B. MS.) Fol. 91

"The (Bodhisattva) Nāmasaṅgīti.

"He is one-faced, white in colour, has eyes (half-closed) in meditation, a smiling countenance, the Jaṭāmukuṭa and various ornaments, is decked in the six auspicious ornaments, and twelve-armed. He exhibits in the first pair of right and left hands the two Abhaya mūdrās against the chest ; and in the second pair the Añjali (clasped hand) mūdrā over the crown. The third right hand carries the sword on the double Vajra. The fourth pair exhibits the Tarpaṇa mūdrās, the fifth pair shows the mūdrā of sprinkling nectar from the vessel (Kṣepaṇa), and the sixth pair exhibits the Samādhi mūdrā on which is the vessel (of nectar); the third left hand carries the Khaṭvāṅga with the Vajra ; and he sits in the meditative pose on the lotus."

The image reproduced by Getty has lost the sword on the double Vajra and the Khaṭvāṅga with the Vajra is carried in the third pair of hands by the deity.

Fig. 151 illustrates a Nepalese statuette of the deity

2. MĀRICI

Mārīcī is invoked by the Lamas of Tibet about the time of sun-rise, which shows her connection with the sun. She too, like the Hindu Sun-god, has a chariot. Her chariot is drawn by seven pigs, while that of the sun is drawn by seven horses. Again, the charioteer of the sun is Aruṇa, who has no legs, but that of Mārīcī is either a goddess with no legs, or Rāhu—only the head without a body.

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[1] Getty : GNB, pp. 66, 67.

There is a theory that Mārīcī and Vajravārāhī are the same, but it cannot be supported; for, whereas Vajravārāhī is actively associated in yab-yum with her consort Heruka, or Samvara an emanation of Akṣobhya, Mārīcī invariably appears singly, and her consort is Vairocana himself, and not any emanation of a Dhyāni Buddha. Again, Heruka rides a corpse lying on its chest, and accordingly, such a Vāhana has been given to Vajravārāhī, but Mārīcī is never known to tread upon a corpse, or even the prostrate body of a man. The images of Vajravārāhī always represent her as one-faced with an excrescence near the right ear, but Mārīci, even when represented as one-faced is not known to have any excrescence on her face. Vajravārāhī according to the Dhyāna, may have four arms, but Mārīcī must have either two, eight, ten or twelve arms according to the Sādhana. Mārīcī is always said to reside in the womb of a Caitya, whereas Vajravārāhī, being an abbess, may reside anywhere. The mantra for Vajravārāhī is "Oṁ Sarva-Buddhaḍākinīye Vajravarṇanīye hūṁ hūṁ phaṭ phaṭ svāhā" or "Oṁ Vajravetālī hūṁ phaṭ". Śāntideva gives the Dhāraṇī for Mārīcī but the Dhāraṇī never refers to her as Vajravārāhī. The conception of Mārīcī has a greater antiquity than the conception of either Vajravārāhī or Heruka. The union of Heruka and Vajravārāhi is the subject-matter of the Vajravārāhī Tantra, but no Tantra is assigned to Mārīcī. Vajravārāhī stands in the Ardhaparyaṅka in a dancing attitude on a corpse, but Mārīcī stands almost always in the Ālīḍha attitude and moves in a chariot, but she is never in the dancing attitude. Last but not the least, Vajravārāhī has been called a Ḍākinī, that is, an abbess who had attained perfection, (siddhi) and had become a deified woman, but Mārīcī is a goddess, first and last.

In view of these wide differences in form, character and accoutrements, the identity of the two goddesses Mārīcī and Vajravārāhī, cannot be established. The only points of agreement between them are that both of them are emanations of Vairocana, and both sometimes have two arms and two legs.

Sixteen Sādhanas in the Sādhanamālā describe six distinct forms of Mārīcī. She may have one, three, five or six faces and two, eight, ten or twelve arms. She is generally accompanied by her four attendants, Varttālī, Vadālī, Varālī and Varāhamukhī. She is recognized generally by the sow face and the seven pigs that run her chariot. The needle and the string are her characteristic symbols, to sew up the mouths and eyes of the wicked. Images of Mārīcī are rather common in India. In her two-armed form of Aśokakāntā she accompanies Khadiravanī Tārā ; amongst other varieties of Mārīcī, the form with three faces and eight arms, is extensively met with in sculptures[1]. Images of Mārīcī are found in Tibet[2] and China[3].

Goddess Mārīcī is the principal deity in the Mārīcī Mandala of the Nispannayogāvalī. The form described here is three-faced and six-armed. Śāśvata or Vairocana is said to be the spiritual sire of Mārīcī[4].

(I) AŚOKAKĀNTĀ

Vāhana—Pig Colour—Yellow
Āsana—Standing Mūdrā—Varada
Distinctive feature—Left hand touching the Aśoka bough

Ordinarily, Mārīcī has two arms and one face. She is called Aśokakāntā when she holds the bough of an Aśoka tree in the left hand and exhibits the Varada mūdrā in the right hand; but she is called Ārya-Mārīcī if she carries the needle and the string in her two hands. The Dhyāna describing the form of Aśokakāntā is stated below :

"Hemābhaśūkarārūdhāṁ taptakāñcanabhāsvarāṁ I
Līlayordhvasthitāṁ candrabimbāmbhoruhasaṁsthitāṁ II
Aśokavṛksaśākhāgravilagnāṁ vāmapāninā I
Bibhratīṁ varadākāradakṣinakarapallavāṁ II
Dīptaratnopaśobhena maulinā Buddhaśekharāṁ I
Svetavastrāṁ namasyāmi Mārīcīṁ abhayapradāṁ" II

Sādhanamālā, p. 306

"I bow to Mārīcī who rides the sow of golden colour, whose complexion is like the colour of molten gold. She stands in a sportive attitude on the moon over the lotus, and holds with her left hand the bough of an Aśoka tree, and displays the Varada pose in the right. She bears the image of the Dhyāni Buddha (Vairocana) on the crown, is decorated with bright jewels, wears white garments and grants assurance of safety (to the world)"

An image of Aśokakāntā is referred to by Alice Getty[5].

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1. Bhattasali : IBBS, p. 43f and Pl. XIII-XIV.
2. Getty : GNB, p. 133.
3. Clark : TLP, II, pp. 189, 201, 207, 286.
4. NSP : pp. 40, 41.
5. Getty : GNB, p. 133.

(II) ĀRYA-MĀRICI

Symbols—Needle and String

Ārya-Mārīcī is identical with Aśokakāntā except for the symbols she bears in her hands. As already stated, Aśokakāntā has the Aśoka bough and the Varada pose, but Ārya-Mārīcī carries the needle and the string[1].

(III) MĀRICIPICUVĀ

Face—Three Arms—Eight

Mārīcīpicuvā is also called Aṣṭabhujapīta-Mārīcī or Saṁkṣipta-Mārīcī. These two names denote two distinct varieties of Mārīci, although both are endowed with three faces and eight arms and carry similar weapons in their hands. One Sādhana only is devoted to Mārīcīpicuvā, and it does not mention whether she should be accompanied by the four goddesses as usual. She holds the needle and the string in the first pair of hands, the Aṅkuśa and the noose in another pair, the bow and the arrow in the third pair, and the Vajra and the Aśoka flower in the fourth pair. She has three faces, each displaying a mixture of three different sentiments (Rasa). The Dhyāna in verse runs as follows :

"Śṛṅgāravīrasaddharṣair-jāmbūnadasamaprabhāṁ I
Madhyendranīlavarnāsyāṁ bhayabībhatsaraudrakaiḥ II
Karuṇādbhutaśāntaiśca sphaṭikendvitarānanāṁ I
Trivimokṣamukhaistryakṣāṁ dharmasambhoganirmitāṁ II
Pītābharaṇasadvastrāṁ mayūkhasukhavāsinīṁ I
Sucyākṣāsyāni sīvantīṁ badhnantīṁ mukhacakṣuṣī II
Hṛdgaleṅkuśapāśābhyāṁ bindhantīṁ bāṇakārmukaiḥ I
Vajreṇa duṣṭhṛdbhitvāśokenāsecanāparāṁ II
Prajñopāyapadākrāntāṁ Mārīcīṁ bhāvayedvratī II

Mārīcīpicuvā-Sādhanaṁ". Sādhanamālā, pp. 297-298.

"The worshipper should conceive himself as Mārīcipicuvā who displays the sentiments of Śṛṅgāra, Vīra, and Harṣa in one of her faces, which is of the colour of Jāmbūnada (gold). In the middle face which is of the colour of the Indranīla gem, the sentiments of Bhaya, Bibhatsa, and Raudra are displayed ; and in the third face of crystal colour, the sentiments of Karuṇā, Adbhuta and Śānta appear. She has three eyes in each one of her three faces, which give freedom from the three great evils. Her essence is made of Dharmakāya and Sambhogakāya. She s clad in garments of yellow colour and resides happily in the mass of rays. She sews up the eyes and the mouths of the wicked with the needle and secures them with the string. She strikes their hearts with the Aṅkuśa, draws them by the neck with the noose, pierces them with the bow and the arrow, and shatters their hearts to pieces with the Vajra, and then sprinkles water with the leaves of Aśoka...She tramples under her feet Prajñā and Upāya."

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[1] Sādhana No. 147 in the Sādhanamālā, p. 305.

Aṣṭabhuja-Mārīcī or Saṁkṣipta-Mārīcī is yellow in colour, wears red garments, is decked in various ornaments, bears the image of Vairocana on the crown and resides within the cavity of a Caitya. Her three faces display three different sentiments. The first, or the principal face displays passionate love, and is of the colour of gold. The second, or the left face is distorted, sow-like, has the colour of the Indranila gem, displays wrath and looks terrible with bare fangs and protruding lips. The third or the right face is of deep red colour, glows in heavenly splendour and displays the sentiment of Śānta. She rides a chariot drawn by seven pigs, stands in the Ālīḍha attitude, and appears a virgin in the fulness of youth. Below the seven sows is the fierce Rāhu, who devours the sun and the moon. She is surrounded by the four attendant goddesses, Varttāli, Vadāli, Varāli and Varāhamukhī.

(i) Varttāli has red complexion, the sow-face and four arms. She wears red garments, is decked in all sorts of ornaments, and carries the noose and the Aśoka in the two left hands and the Vajrāṅkuśa and the needle in the right.

(ii) Vadāli has many features in common with Varttāli, but her colour is yellow and she carries the noose and the Vajra in the two left hands and Aśoka and the needle in the right.

(iii) Varāli is identical with Vadāli, except that she holds the Vajra and the needle in the two right hands and the noose and the Aśoka in the left.

(iv) Varāhamukhī wears the same garments and the same ornaments as Vadāli and Varāli, but her complexion is ruddy, and she carries the Vajra and the arrow in the two right hands and the Aśoka and the bow in the left.

It is very curious that almost all the images of Mārīcī known so far, belong to this variety. In actual images, a legless lady charioteer may sometimes be met with instead of Rāhu, while some images retain the charioteer as well as Rāhu. Two images of the eight-armed variety of Mārīcī are in the Dacca Museum, two are in the Indian Museum (Figs. 152, 153) Calcutta, and the one (Fig. 154) which is reproduced in many works of art, was discovered at Sarnath and is now deposited in the Lucknow Museum, while a sixth has been discovered in Orissa. Besides these, several other images of Mārīcī are available in the museums at Rajshahi and Sarnath. All these images are three-faced and eight-armed, and some of them are very fine specimens of art. In the more artistic and accurate images the three sentiments have actually been depicted by the sculptors. A study of these images will show that though the sculptors generally follow the Sādhana in all details, yet they are not always so scrupulous in the case of the four attendant goddesses who are sometimes two-armed, and sometimes, though four-armed, do not carry the symbols prescribed by the Sādhanamālā.

(IV) UBHAYAVARĀHĀNANA

Faces—Three Arms—Twelve

Āsana—Ālīḍha Distinctive mark—Two Sow-faces

She has been given this name because, unlike all other three-faced forms of Mārīcī, both her right and left faces are like that of a sow. She is clad in tiger-skin, has red complexion, a jewelled headdress, a red scarf and is decked in all sorts of ornaments. She resides within the womb of a Caitya, stands in the Ālīḍha attitude, and is endowed with three faces, each with three eyes, and twelve arms. The principal face smiles with delight, is peaceful in expression and display the emotion of love, while the two side ones are distorted sow-like. The face to the left is red, and is paid homage to by a deity carrying the Vajra and the Mudgara; the face to the right has a reddish effulgence like that of Saindhava salt, and is paid homage to by Purandara (Indra) who carries the Vajra and the noose. In her six left hands she shows the Tarjanī against the chest, the Aśoka bough, the Vajrāṅkuśa, the Kapāla, the head of Brahmā and the vessel, and in the six right hands the needle, the Aṅkuśa, the Bhindipāla (spear), the sword, the Kartri and the Staff stamped with a Vajra. She bears the image of Vairocana on her crown, and tramples under her feet the Hindu gods, such as Hari (Viṣṇu), Hara (Śiva), Hiraṇyagarbha (Brahmā) and others. The guardians of the quarters all pay homage to this goddess.

It may be pointed out here that the Sādhana is reticent about the chariot, the seven sows that run it, and about the four attendant goddesses, Varttāli, Vadāli, Varāli and Varāhamukhī[1].

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[1] Sādhana No. 145 in the Sādhanamālā, pp. 299-302.

(V) DAŚABHUJASITA-MĀRICI

Faces—Five Colour—White
Arms—Ten Legs—Four

Two Sādhanas in the Sādhanamālā describe her form which is ten-armed, and white in colour. The most important feature of this variety is that she is endowed with four legs. She has five faces. The principal face is white, the right is blue, the left is red and distorted sow-like, the face behind is green, and the face above is yellow and bears the Triśikhā (three tufts of hair) and the Jaṭāmukuṭa. The five right hands hold the sun, the blue Vajra, the arrow, the goad and the needle, while the five left hands carry the moon, the bow, the Aśoka bough, the noose with the Tarjanī and the string. She rides a chariot drawn by seven pigs, and tramples under her feet the four Hindu gods Indra, Śiva, Viṣṇu and Brahmā. She bears the effigy of Vairocana on her crown.

The Sādhanas further add that she should be accompanied by three other goddesses of whom the first is blue in colour, and rides upon a Makara. Her face is mis-shapen like that of a sow, and she carries the Vajra in one hand and the Tarjanī in the other.

The second goddess appears to the right of Mārīci, wears celestial ornaments, is ruddy in colour with one face mis-shapen like that of a sow.

The third goddess appears to the left of Mārīcī. She is of red colour, with one face mis-shapen like that of a sow, and four arms. The two principal hands are engaged in drawing to the full the bow charged with an arrow, while the remaining two hold the Vajra in the right and the Aśoka bough in the left.

Below the seven pigs drawing the chariot are the Navagrahas or the Nine Planets, and various diseases and disasters in human shape lie flat on the ground[1].

The Sādhanas do not give the names of the attendant deities, which are only three in number. It is possible that these three are the members of Varttāli group. Fig. 155 illustrates a Nepalese drawing of this variety of Mārīcī.

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[1] Sādhana No. 139 in the Sādhanamālā, pp. 285-286.

(VI) VAJRADHĀTVIŚVARIMĀRICI

Faces—Six Āsana—Ālīḍha

Arms—Twelve Appearance—Terrible

When six-faced and twelve-armed, Mārīcī is invoked in three different forms and under three different names: Vajradhātvīśvarī Mārīcī, Uḍḍiyāna Mārīcī, and Vajravetālī. These three forms are classed together here because of their marked resemblance. They differ however in minor details and in respect of the weapons they carry in their hands.

The features that are common to all the three may be summarised from the Sādhanas as follows. They are all endowed with six faces and twelve arms. The first five faces are respectively of red, blue, green, yellow and white colour. The face on the top is mis-shapen like that of a sow, and is blue in colour. All the three are said to reside in the womb of a Caitya; they stand in the Ālīḍha attitude and bear the image of Vairocana on the crown. They present a terrifying spectacle with three eyes, protruding tongue, bare fangs, serpents for ornaments and garments of tiger-skin.

Vajradhātvīśvarī carries in her six right hands, 1. the sword, 2. the Mūṣala, 3. the arrow, 4. the goad, 5. the Vajra and 6. the Paraśu and in the six left 1. the noose, 2. the Kapāla, 3. the Aśoka bough, 4. the severed head of Brahmā; 5. the bow and 6. the Triśūla.

Uḍḍiyāna Mārīcī holds the Cakra in one of her right hands, instead of the goad, and the Khaṭvāṅga-Kapāla in one of the left hands instead of only the Kapāla. Vajravetālī in one of her right hands holds the crossed double thunderbolt instead of the goad or the Cakra, and in one of the left the noose instead of the Kapāla or the Khaṭvāṅga-Kapāla. All the other hands carry the same weapons in all the three cases[1].

3. UṢṆIṢAVIJAYĀ

Colour—White Faces—Three Arms—Eight

Identification mark—Buddha on lotus

Like Mārīcī, Uṣṇīṣavijayā is also said to bear the image of Vairocana on her crown and to reside within the womb of a Caitya. She is one of the most popular deities of the pantheon, and almost every temple in Nepal contains her image. The most artistic specimen, however, belongs to the Indian Museum, Calcutta. A miniature Caitya on the top of the image of Uṣṇīṣavijayā signifies that she is an offspring of Vairocana who resides in the centre of the Caitya. It is not improbable that Uṣṇīṣavijayā is the deified form of the Dhāriṇī of the same name included in the group of twelve Dhāriṇī goddesses. She may thus represent the deified form of the Uṣṇīṣavijayā Dhāriṇī. Several Sādhanas describe her form and the Dhyāna contained in one of these is given below :

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[1] Sādhana No. 136 in the Sādhanamālā, p. 280.

"Śuklāṁ trimukhāṁ trinetrāṁ navayauvanāṁ nānālaṅkāradharāṃ aṣṭabhujāṁ Bhagavatīṁ cintayet ; pītakṛṣṇadakṣiṇetaravadanāṁ ; dakṣiṇacaturbhujaiḥ viśvavajra-padmastha-Buddha-bāṇa-varadamūdrādharāṁ, vāmacaturbhujaiḥ cāpa-tarjanīpāśa-abhayahasta-purṇakumbhāḥ ; caityaguhāgarbhasthitāṁ, Vairocanamukuṭinīṁ niṣpādya..."

Uṣṇīṣavijayā-Sādhanaṁ." Sādhanamālā, p. 394

"The worshipper should conceive himself as (Uṣṇīṣavijayā) who is white in complexion, three-faced, three-eyed, youthful and is decked in many ornaments. Her right and left faces are respectively of yellow and blue colour. Her four right hands display the Viśvavajra, Buddha on lotus, the arrow and the Varada pose, and her four left hands show the bow, the noose with the Tarjanī, the Abhaya pose and the well-filled water-vessel. She resides in the womb of the Caitya, and bears the image of Vairocana on the crown. Thus meditating..."

The statuette (Fig. 156) of Uṣṇīṣavijayā in the Indian Museum, Calcutta, agrees almost in all details with the description given in the Sādhana. The attitude in which she sits here is the Vajraparyaṅka attitude.

The other illustration (Fig. 157) is the reproduction of a painting contained in an illuminated manuscript of Pañcarakṣā in the possession of Dr. W. Y. Evans-Wentz. In it, the right hand which ought to have carried the Viśvavajra or the crossed thunderbolt, carries the jewel instead. In all other respects the painting follows the description of the Sādhana most accurately.

Images of this deity are also found in Tibet[1] and China[2].

4. SITĀTAPATRĀ APARĀJITĀ

Faces—Three Arms—Six

Colour—White

One Sādhana only is devoted to the worship of this deity. The word "Vairocananāyakāṁ" in the Sādhana shows that she also belongs to the family of the Dhyāni Buddha Vairocana. She is mild in nature except for the eyes, which display anger. The Dhyāna describes her form in the following manner :

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[1] Getty : GNB, p. 135.

[2] Clark : TLP, II, p. 286.

"Sitātapatrāparājitāṁ Bhagavatiṁ trimukhāṁ ṣaḍbhujāṁ, pratimukhaṁ trinayanāṁ, śuklāṁ nīlāruṇadakṣiṇavāmamukhīṁ, cakrāṅkuśadhanurdharadakṣiṇakarāṁ sitavajraśarapāśatarjanīdharavāmakarāṁ sakrodhadṛṣṭikāṁ sarvagrahavidhvaṁsinīṁ divyālaṅkāravastravatīṁ Vairocananāyakāṁ dhyātvā..." Sādhanamālā, p. 395

"The worshipper should conceive himself as goddess Sitātapatrā Aparājitā, who is three-faced, six-armed, and has three eyes in each of her faces. She is of white colour. Her faces to the right and left are respectively of blue and red colour. She carries in her three right hands the Cakra, the goad and the bow, and in the three left the white Vajra, the arrow and the noose with the Tarjanī. She has angry looks, destroys all sorts of evil spirits (Grahas *lit.* Planets), wears celestial ornaments and garments, and is led by Vairocana. Thus meditating..."

This goddess is called Sitātapatrā Aparājitā "The Invincible Goddess with the White Parasol" and should be distinguished from the other Aparājitā who has an entirely different form and is yellow in colour. Fig. 158 illustrates a Nepalese drawing of the deity Sitātapatrā Aparājitā[1].

As Sitātapatrā this deity is known in Tibet[2] and China[3].

5. MAHĀSĀHASRAPRAMARDANI

Colour—White Arms—Six

Mahāsāhasrapramardanī is another goddess of the Pañcarakṣā group, and is assigned to Vairocana exactly in the same way as Mahāsītavatī and Mahāmantrānusāriṇī are affiliated respectively to Amitābha and Akṣobhya. Her form is different from that in which she is worshipped in the Pañcarakṣā Maṇḍala. Here the Dhyāna describes her form in the following terms :

"Mahīsāhasrapramardanīṁ ātmānaṁ dhyāyāt ; śuklāṁ ekamukhīṁ ṣaḍbhujāṁ ; dakṣiṇatribhujeṣu khaḍgabāṇavaradamudrāḥ vāmatribhujeṣu dhanuḥpāśaparaśavaḥ ; vicitrālaṅkāradharāṁ rūpayauvanaśṛṅgāravatīṁ Vairocanakirīṭayuktāṁ padmacandrāsanaprabhāṁ".

Sādhanamālā, p. 400

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[1] Bhattasali : IBBS, p. 53, Pl. XVIII.

[2] Gordon : ITL, p. 27 ; For Sitātapatrā Aparājitā see Getty : GNB, p. 136.

[3] Clark : TLP, II, pp. 190, 202 under the title of Sitātapatrā.

"The worshipper should conceive himself as Mahāsāhasrapramardanī who is of white complexion, one-faced and six-armed. She carries in her three right hands the sword, the arrow and the Varada pose, and in the three left the bow, the noose and the Paraśu. She is decked in variegated ornaments, is young and beautiful, displays the sentiment of amour, bears the figure of Vairocana on her crown, sits on the moon over a lotus, and is radiant like the moon".

Images of this deity are found in Tibet[1] and China[2].

6. VAJRAVĀRĀHI

Āsana—Dancing in Ardhaparyaṅka

Characteristic feature—Excrescence near the right ear

The union of Vajravārāhī with Heruka is the cult of the celebrated Cakrasamvara Tantra. One of the Sādhanas gives her the epithet of "Śrī-Herukadevasyāgramahiṣī" or "the first queen of the god Śrī-Heruka". She is also called a Ḍākinī and in the Buddhist Tantra this signifies any Śakti with whom the Yuganaddha (yab-yum) worship may be performed. It will not be out of place to mention here that Heruka is also associated with Vajrayoginī and their union is the subject of the great Heruka Tantra, but Vajravārāhī differs considerably from Vajrayoginī in form. If Vajravārāhī is the first queen of Heruka, there is no reason to suppose that Vajrayoginī may not be another. In fact, it has already been shown that Heruka in yab-yum form used to be associated with other goddesses, such as Nairātmā and Vajraśṛṅkhalā, as well. Vajravārāhī is represented as nude and as displaying intense and passionate love.

The name Vajravārāhī or 'adamantine sow' is given to her for the simple reason that she has an excrescence near her right ear which resembles the face of a sow. It is far more likely that Getty's story about Yun-gar's attack on the abbess and the monastery refers to Vajravārāhī than to Mārīcī; for while Mārīcī has one face which may be distorted sow-like, Vajravārāhī has a natural excrescence just near the right ear, which has gained for her the epithet 'Vajraghoṇā' in the Sādhanas. Another argument in favour of this is that, while Vajravārāhī is called a Ḍākinī, and is associated with four other Ḍākinīs, she may quite easily be an abbess, and therefore, a Siddha woman deified, and not a goddess. But Mārīcī is decidedly a goddess; she is Vajradhātvīśvarī and the consort of a Dhyāni Buddha.

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1. Gordon: ITL, p. 76.
2. Clark: TLP, II, p. 275.

Several Sādhanas, both long and short, describe two distinct forms of Vajravārāhī, who is also known as Buddhaḍākinī and Vajravairocanī. She is either two-armed or four-armed. Even when two-armed she may have several forms according to weapons she carries in her two hands. In one Sādhana only is she said to emanate from the family of Vairocana, and bear the double Vajra on her head, but the others are silent as to her sire.

Images of this very popular goddess are found in Tibet[1] and China[2].

(I) VAJRAVĀRĀHI

Colour—Red Appearance—Nude
Arms—Two Āsana—Pratyālīḍha
Symbols—Vajra-Tarjanī and Kapāla

Several Sādhanas in the Sādhanamālā describe two-armed forms of Vajravārāhī. Below is quoted a Dhyāna which gives a general idea of her form :

Ātmānaṁ Bhagavatīṁ Vajravārāhīṁ dāḍimakusumaprakhyāṁ dvibhujāṁ dakṣiṇakareṇa vajratarjanīkākarāṁ vāmena karoṭakhaṭvāṅgadharāṁ ekānanāṁ trinetrāṁ muktakeśāṁ ṣaṇmudrāmudritāṁ digambarāṁ pañcajñānātmikāṁ sahajānandasvabhāvāṁ, pratyālīḍhapadākrānta-Bhairava-Kālarātrikāṁ sārdramuṇḍamālālaṅkṛtagātrāṁ sravadrudhiraṁ pibantīṁ bhāvayet. Sādhanamālā, p. 425.

"The worshipper should think himself as goddess Vajravārāhī whose colour is red like the pomegranate flower and who is two-armed. She exhibits in her right hand the Vajra along with the raised index finger, and shows in the left the Kapāla and the Khaṭvāṅga. She is one-faced and three-eyed, has dishevelled hair, is marked with the six auspicious symbols and is nude. She is the essence of the five kinds of knowledge, and is the embodiment of the Sahaja pleasure. She stands in the Pratyālīḍha attitude, tramples upon the gods Bhairava and Kālarātri, wears a garland of heads still wet with blood which she drinks."

The Sādhana further adds that the four petals of the lotus on which she stands are occupied by the four goddesses Ḍākinī, Lāmā, Khaṇḍarohā and Rūpiṇī in the four cardinal directions beginning from the right. The four companions are of blue, green, red and white colour respectively, and they are all one-faced and four-armed. They all carry the Khaṭvāṅga, the Kapāla in the left hands and the Ḍamaru and the Kartri in the two right hands.

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[1] Gordon : ITL, p 80 ; Getty : GNB, pp. 131, 132.

[2] Clark : TLP, II, p. 238.

(II) VASYA-VAJRAVĀRĀHI

Symbols—Kartri and Kapāla Āsana—Dancing in Ardhaparyaṅka
Vāhana—Corpse lying on back.

This form of Vajravārāhī is invoked in those rituals which are performed with the specific purpose of bewitching men and women, and is very popular in Nepal and other Buddhist countries. This form is almost identical with the one described above with the difference that here the goddess wields the Kartri in the right hand instead of the Vajra, along with the raised index finger. The left has the Kapāla like the previous one. The Khaṭvāṅga as usual hangs from her left shoulder just as it is seen in the Heruka and Nairātmā images. She stands in the attitude of dancing in Ardhaparyaṅka on a corpse instead of showing the Pratyālīḍha as in the previous case[1].

Fig. 159 illustrates a Nepalese drawing of the goddess. A beautiful statuette of Vajravārāhī is preserved in the Baroda Museum (Fig. 160).

(III) ĀRYA-VAJRAVĀRĀHI

Appearance—Terrible Āsana—Ālīḍha
Arms—Four

The four-armed form of Vajravārāhī is also similar to the forms mentioned before, and is called Ārya-vajravārahī. The difference lies only in the attitude, number of arms, and the symbols carried in her hands. She carries in the two right hands the Vajra and the goad, and in the two left the Kapāla and the Tarjanī with the noose. She is one-faced and three-eyed, and appears terrible with contortions of eye-brows, the adamantine excrescence, and the protruding tongue, teeth and belly. She stands in the Ālīḍha attitude on the corpse, unlike the other forms of Vajravārāhī. The Khaṭvāṅga hangs from her left shoulder as usual[2].

7. CUNDĀ

Colour—White Symbol—Book on Lotus
Face—One
Arms—Two, Four, Sixteen, Eighteen and Twenty-six

According to a definite statement[3] contained in the Niṣpannayogāvalī under the Mañjuvajra Maṇḍala, Cundā is affiliated to the Dhyāni

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[1] Sādhana No. 220 in the Sādhanamālā, p. 433.

[2] Sādhana No. 224 in the Sādhanamālā, pp. 437, 438.

[3] Niṣpannayogāvalī, p. 52. Here Mañjuvajra is the same as Vairocana.

Buddha Vairocana, and thus Cunda is the spiritual daughter of Vairocana, and is required to be classed under the emanation of this very Dhyāni Buddha.

The name of the deity is spelt variously as Cundā, Cundrā, Candrā, Caṇḍā, and Cuṇḍrā. She is also called Cundavajrī. The spelling of Cundā as adopted by Foucher appears to be correct since her mantra as given in the Sādhanamālā : "Oṁ Cale Cule Cunde Svāhā" contains the word Cundā in the vocative as Cunde. Under the circumstances the correct spelling and the name of the deity as Cundā may be taken as certain.

From the Sādhana it is not possible to ascertain the character of the deity or her origin. But from a reference in the Niṣpannayogāvalī[1] it appears probable that the deity Cundā is the embodiment of the Buddhist Dhāriṇī work called the Cundādhāriṇī to which a reference is made by Śāntideva. The Niṣpannayogāvalī acknowledges altogether twelve Dhāriṇī deities and gives their descriptions. These Dhāriṇīs look alike when represented and they are usually two-armed, holding the Viśvavajra in the right hand and their special symbols in the left.

The names of the twelve Dhāriṇīs as given in the Niṣpannayogāvalī are these : 1. Sumati, 2. Ratnolkā, 3. Uṣṇīṣavijayā, 4. Mārī, 5. Parṇaśabarī, 6. Jāṅgulī, 7. Anantamukhī, 8. Cundā, 9. Prajñāvardhanī, 10. Sarvakarmāvaraṇaviśodhanī, 11. Akṣayajñānakaraṇḍā and 12. Sarvabuddhadharma-Koṣavatī. These Dhāriṇīs are collectively assigned to the Dhyāni Buddha Amoghasiddhi, and are described later in this book.

The Dhāriṇīs are a peculiar kind of Buddhist literature which is supposed to generate great mystic power if repeated continually for a long time. They are short works mostly composed of meaningless syllables, sometimes revealing traces of a language now defunct. The deification of books is not unknown in Buddhism. The best example of this is the deity Prajñāpāramitā, who is the embodiment of the great Mahāyāna scripture, the Prajñāpāramitā, which is believed to have been rescued from the nether regions by Nāgārjuna the Pontiff.

Amongst the Dhāriṇī deities Uṣṇīṣavijayā, Jāṅgulī, Parṇasabarī and Cundā are popular, and there are Sādhanas and images of these deities in art. But they represent nothing more than the respective Vidyās or mantras of which they are the embodiments.

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[1] See the list of Dhāriṇī deities in the Dharmadhātu-Vāgīśvara Maṇḍala, NSP, p. 57.

Cundā thus is the embodiment of the Cundā Dhāriṇī or the Cundā mantra. The Buddhists believe that when the Dhāriṇī is repeated in deep meditation for a long time with concentration and faith, the mantra vibrations materialise themselves in the concrete form of a deity which the worshipper visualizes, and thus obtains Siddhi or success. Once realized, the deity never leaves the worshipper and gives him everything that he desires.

With regard to the antiquity of Cundā in the Buddhist pantheon, it may be said that the very first mention of her name Candrā which is considered to be the same as Cundā, appears in the Mañjuśrīmūlakalpa, the composition of which is usually placed cir. 200 A.D. As Cundavajrī, she finds mention in one of the earliest Tāntric works, the Guhyasamāja which was written most probably in the time of Asaṅga, cir. 300 A.D. Cundā is also mentioned in the Śikṣāsamuccaya of Śāntideva in the 7th century. Cundā images are found in illuminated Prajñāpāramitā MSS of the 11th century and several Sādhanas are dedicated to her in the Sādhanamālā, the earliest MS of which bears a date which is equivalent to A.D. 1165. Earlier, she is mentioned in the Niṣpannayogāvalī of Abhayākara Gupta (C. 1130. A.D.).

So far only three Sādhanas of Cundā are known, and they are all to be found in the printed edition of the Sādhanamālā as Nos. 129, 130, and 131. There is a further description of the goddess in the same book where Cundā is included as a minor deity in the Maṇḍala of Aṣṭabhuja-Kurukullā. Three more descriptions are available in the Niṣpannayogāvalī.

The three Sādhanas in the Sādhanamālā describe the principal deity Cundā in one form only. She is four-armed, one-faced and of white complexion. The Dhyāna is given below :

"Śaraccandrābhāṁ caturbhujāṁ dakṣiṇena varadāṁ, vāme pustakāṅkitapadmadharāṁ karadvaye pātradharāṁ sarvālaṅkārabhūṣitāṁ".

Sādhanamālā, p. 271

"She is of the colour of the autumn moon, and is four-armed. She shows the Varada mūdrā in the right hand and holds the book on a lotus in the left. The two other hands hold the bowl. She is decked in all ornaments."

Only one image of Cundā (Fig. 161) of this description was in the collection of the late Mr. W. B. Whitney[1] of America. The illustration is from a photograph kindly supplied by the owner.

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[1] Also illustrated in Gordon : ITL, p. 74. It is now in the famous Freer Gallery of Art.

The Sādhanamālā also makes Cundā a companion deity of Aṣṭabhujā Kurukullā in Sādhana No. 174, p. 352. In the Iśāna corner of the Kurukullā Maṇḍala on a lotus petal sits Cundā while the other petals are occupied by Prasannatārā in the east, Niṣpannatārā in the south, Jayatārā in the west, Karṇatārā in the north, Aparājitā in the Agni corner, Pradīpatārā in the Nairrta corner and Gaurītārā in the Vāyu corner. All the deities including Cundā look alike and are described as follows :

"Etāśca sarvā raktavarṇāḥ pañcatathāgatamukuṭā vajraparyaṅkaniṣaṇṇā dakṣiṇabhujābhyāṁ varadamūdrā-ākarṇapūritaśaradharā vāmabhujābhyāṁ utpala-cāpadharāḥ." Sādhanamālā, p. 352

"All these deities are red in colour. They wear a crown with the figures of the five Dhyāni Buddhas, and sit in the Vajraparyaṅka attitude. With the two right hands they show the Varada mūdrā and the arrow drawn to the ears. They carry in their two left hands the blue lotus and the bow."

In the Niṣpannayogāvalī there are altogether three descriptions of Cundā. In the Kālacakra Maṇḍala, Cundā is the consort of Takkirāja who is similar to Ratnasambhava in appearance. The relevant passage is given below :

"Cundā śuklā savyābhyāṁ mudgara-kuntau vāmābhyāṁ padma-daṇḍau vibhrāṇā." NSP, p. 89

"Cundā is white in colour. In the two right hands she carries the Mudgara (club) and the Kunta (knife) and in the two left the Padma (lotus) and the Daṇḍa (staff)."

Cundā is once again mentioned in the Dharma lhātuvāgīśvara Maṇḍala. In this Maṇḍala her form is described in the following words :

"Cundā śuklā akṣasūtrāvalambita-kamaṇḍaludharā"

NSP, p. 57

"Cundā is white in colour. She carries in her two hands the rosary to which a Kamaṇḍalu is suspended."

A third form of Cundā is described in the Niṣpannayogīvali in the Mañjuvajra Maṇḍala. It is an elaborate description of Cundā who is here endowed with as many as twenty-six arms. The relevant extract is quoted below :

"Cūndā candravarṇā ṣadviṁśatibhujā pradhānābhyāṁ hṛdi mūlamūdrāṁ dakṣiṇairabhayaṁ khaḍgaṁ ratnadāma bījapūraṁ śaraṁ paraśuṁ gadāṁ mudgaraṁ aṅkuśaṁ vajraṁ tripatākābhinayaṁ akṣasūtraṁ ca ; vāmaiścintāmaṇidhvajaṁ padaṁ kamaṇḍaluṁ pāśaṁ cāpaṁ śaktiṁ cakraṁ khaḍgaṁ tarjanaṁ ghaṇṭāṁ bhiṇḍipālaṁ prajñāpāramitāpustakaṁ ca vibhrati". NSP, p. 49

"Cundā is moon-white in colour. She has twenty-six arms. With the two principal hands she exhibits the chief mūdrā[1]. In the remaining right hands she shows the 1. Abhaya mūdrā, 2. sword, 3. garland of jewels, 4. citron, 5. arrow, 6. axe, 7. club, 8. hammer, 9. goad, 10. thunderbolt, 11. Tripatākā and 12. rosary. In the remaining left hands she shows the 1. flag marked with Cintāmaṇi jewel, 2. lotus, 3. Kamaṇḍalu, 4. noose, 5. bow, 6. javelin, 7. discus, 8. sword, 9. Tarjanī (raised index finger), 10. bowl, 11. Bhiṇḍipāla and 12. the Prajñāpāramitā Scripture".

Although images of Cundā with twenty-six arms are not available, there are several images of Cundā with sixteen arms. These can be identified with the help of a miniature painting of sixteen-armed Cundā (Fig. 162) available in the manuscript No. Add 1643 of Prajñāpāramitā in the Cambridge University Library. This miniature bears a label in old Newari characters which reads as :

"Paṭṭikere Cundāvarabhavane Cundā"

"Cundā in the excellent temple of Cundā at Paṭṭikera."

This inscription leaves no room for doubting the identification of the sixteen-armed image as that of Cundā. In this figure also the principal pair of hands exhibits against the chest the mūdrā which is called in the Sādhana as the Mūla mūdrā which is akin if not equal to the Dharmacakra mūdrā. Foucher has given a description of the miniature of Cundā in his L'Iconographie Bouddhique, part I, p. 199. According to him the two principal hands exhibit the mūdrā of teaching. The remaining seven right hands show the 1. Varada mūdrā, 2. thunderbolt, 3. discus, 4. club, 5. dagger, 6. (indistinct) and 7. rosary. In the seven left hands she carries the 1. vessel, 2. axe, 3. trident, 4. bow, 5. dagger, 6. (indistinct) and 7. sceptre. Dr. N. K. Bhattasali[2] gives a slightly different description of the same miniature.

Thus it is apparent that there was an image of Cundā in the Cundā temple at Paṭṭikera which is identified by Dr. Bhattasali with the remains on the Lalmai hills in Tippera in East Bengal. The miniature of the Prajñāpāramitā manuscript obviously depicts the sixteen-armed image of Cundā, and thus becomes instrumental in identifying several of her unidentified images.

The Baroda Museum image (Fig. 163) is one such image and is a small and very artistic piece made of the usual octo-alloy of the Nepalese school. Thinly covered in the front part with a golden leaf or polish which has faded out at many places, on a pedestal there is the prostrate figure of a man lying on his back. In the Paryaṅka Āsana the deity sits on the prostrate figure. She is richly dressed and is decked in ornaments such as necklace, chain, tiara, ear-rings, bracelets, armlets, anklets and girdle. She is sixteen-armed. The two principal hands are arranged in the form of a mūdrā which is akin to Dharmacakra. The remaining seven right hands show downwards from the top the 1. sword, 2. Ḍamaru (kettle-drum), 3. knife, 4. (broken), 5. hammer, 6. garland of jewels, 7. Abhaya mūdrā The remaining seven left hands show likewise the 1. discus, 2. bell, 3. noose, 4. dagger, 5. goad, 6. arrow and 7. Varada mūdrā. The deity is one-faced.

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[1] This mūdrā may be called the Cundamūdrā which is akin to the Dharmacakra mūdrā displayed by Vairocana.

[2] Bhattasali : IBBS, p. 13.

The Baroda Museum image has therefore to be identified with Cundā, although there is some minor variation. Similarly, the Bodh Gaya image found in the Hindu monastery (Fig. 164) has also to be identified with Cundā with sixteen arms. One more stone image of Cundā is illustrated in the History of Bengal, Vol. I, pl. xxvi, 64. Here Cundā has eighteen arms instead of sixteen as in the miniature.

The special feature of the Baroda Museum image is its seat which is on the prostrate figure of a man. This kind of special seat is absent in all other images of Cundā so far discovered either in stone or in metal. But this seat appears to be a special feature of the Cundā images which is not against the direction of the Sādhana. Cundā is said in the Sādhana to be seated on a Sattvaparyaṅka or a seat spread on a 'Sattva' which usually means a man or an animal. This particular bronze gives the indication that Sattvaparyaṅka is a seat that is placed on a man lying on his back.

Cundā is popular both in Tibet[1] and China[2].

8. GRAHAMĀTṚKĀ

Faces—Three Arms—Six
Mūdrā—Dharmacakra Āsana—Vajraparyaṅka

She has been described in the Dharmakoṣasaṅgraha in the following words :

"Grahamātṛkā trimukhā śvetapītaraktā ṣaḍbhujā dakṣe dharmacakramūdrā-vajra-śarā ; vāme kamala-cāpā ; sahasradalapadme vajrāsanā".
Dharmakoṣasaṅgraha, fol. 44A.

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1. Gordon : ITL, p. 74 ; Getty : GNB, pp. 129, 130.
2. Clark : TLP, II, pp. 222, 284, 285.

"Grahamātṛkā has three faces of white, yellow and red colour, and six-arms, displaying the Dharmacakra mūdrā (in the principal pair of hands) and carrying the Vajra and the arrow in the two right hands, and in the two left the lotus and the bow. She sits in the Vajrāsana on a lotus of a thousand petals".

Fig. 165 illustrates a miniature painting in the possession of Dr. Evans-Wentz[1].

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[1] Getty : GNB, illustrates a similar miniature on plate LXI, p. 474.

CHAPTER IX

EMANATIONS OF AMOGHASIDDHI

There are several Buddhist deities emanating from the Dhyāni Buddha Amoghasiddhi whose colour is green and whose distinctive signal is the Abhaya mūdrā. Out of the deities emanating from the Dhyāni Buddha Amoghasiddhi only one is a male, while all others belong to the female sex. The description of the only male deity, Vajrāmṛta by name, comes from the Niṣpannayogāvalī of Abhayākara Gupta. The deities are described here one after another in the order of their importance.

1. VAJRĀMṚTA

Colour—Green Faces—Three

Arms—Six

Vajrāmṛta is the principal deity in the Vajrāmṛta Maṇḍala of the Niṣpannayogāvalī. He is described thus in the text :

"Śrī-Vajrāmṛtaḥ sattvaparyaṅkī priyaṅguśyāmaḥ sitaraktamūlasavyavāmamukhatrayo...ṣaḍbhujaḥ savajraghaṇṭābhujayugmāliṅgitasvābhaprajñaḥ savyābhyāṁ cakrāsī vāmābhyām pāśāṅkuśau vibhrāṇaḥ."

NSP, p. 18.

"Vajrāmṛta sits on a Sattvaparyaṅka and is green like the Priyaṅgu flower. He is three-faced, the right and left faces show the white and red colour. He is six-armed. The two principal hands holding the Vajra, and the Ghaṇṭā, embrace the Prajñā of his own creation. The two other right hands carry the discus and the sword, and the two left show the noose and the goad."

Vajrāmṛta is represented in China[1].

2. KHADIRAVAṆI TĀRĀ

Colour—Green Mūdrā—Varada

Symbol—Utpala

Companions—Aśokakāntā and Ekajaṭā

Tārā is the common name applied to a large number of feminine deities in the Buddhist pantheon. In the Sādhanamālā, Jāṅgulī, Parṇaśabarī, Mahācīnatārā, Ekajaṭā and many others are called Tārās, including Khadiravaṇī, who is endowed with two hands, showing the Varada mūdrā in the right and the Utpala in the left. She can be recognized by the figures of the two attendant deities, Aśokakāntā Mārīcī and Ekajaṭā. One Sādhana in the Sādhanamālā contains a Dhyāna which describes her form thus :

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[1] Clark : TLP, II, p. 236.

"Haritāṁ Amoghasiddhimakuṭīṁ varadotpaladhāridakṣiṇavāmakarāṁ Aśokakāntā-Mārīcy-Ekajaṭāvyagradakṣiṇavāmadigbhāgāṁ divyakumārīm.. dhyātvā"

Khadiravaṇī-Tārā-Sādhanaṁ". Sādhanamālā, p. 176

"The worshipper should conceive himself as Khadiravaṇī-Tārā of green colour, who bears the image of Amoghasiddhi on her crown, and shows the Varada mūdrā and the Utpala in the right and left hands respectively. To the right and left of her appear Aśokakāntā Mārīcī and Ekajaṭā, and she appears a celestial virgin...Thus meditating."

She is commonly known as Śyāmā-Tārā[1] because of her green colour, and as the Sādhana does not mention any particular Āsana she may be represented in any attitude, either sitting (Fig. 166) or standing (Fig. 167). A beautiful statuette in the Baroda Museum shows the goddess in the Lalita attitude (Fig. 168).

Images of Khadiravaṇī Tārā are found in Tibet[2] and China[3].

3. MAHĀŚRI TĀRĀ

Colour—Green
Arms—Two
Mūdrā—Vyākhyāna
Companions—Four

Another deity emanating from the Dhyāni Buddha Amoghasiddhi of green colour is Mahāśrī Tārā "Saviouress of Great beauty". A single Sādhana in the Sādhanamālā describes her form along with her four companion deities, such as Ekajaṭā, Aśokakāntā Mārīcī, Ārya-Jāṅgulī and Mahāmāyūrī. The Sādhana describes her form as follows :

Mahāśrītārāṁ candrāsanasthāṁ śyāmavarṇāṁ dvibhujāṁ hastadvayena vyākhyānamūdrādharāṁ ekavaktrāṁ sarvālaṅkārabhūṣitāṁ pārśvadvayenotpalaśobhāṁ suvarṇasiṁhāsanopari apāśrayādiśobhāṁ nānāpuṣpāśokacampakanāgeśvarapārijātakādibhīrājitaṁ - Amoghasiddhimukuṭinīm. Sādhanamālā, pp. 244-245

"Mahāśrī Tārā sits on the seat of the moon, and is green in colour ; she is endowed with two hands which exhibits the Vyākhyāna mūdrā. She is one-faced and is adorned with ornaments. Two lotuses beautify her sides. She sits on a golden throne furnished with beautiful cushions. She is decked in a variety of flowers like the Aśoka, Campaka, Nāgeśvara and Pārijātaka. She bears on her crown a small figure of Amoghasiddhi."

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[1] IBBS : p. 56, Pl. XXI-XXII.

[2] Getty : GNB, p. 125.

[3] Clark : TLP, II, p. 267.

Later, the Sādhana gives a description of the four companion deities. Here Ekajaṭā who is stationed apparently to the left of the central deity, is of the following description :

"Ekajaṭāṁ ardhaparyaṅkopaviṣṭāṁ nīlavarṇāṁ kartrikapāladharāṁ sakrodhāṁ lambodarāṁ piṅgalajaṭāvibhūṣitāṁ vyāghracarmāmbaradharāṁ." Sādhanamālā, p. 245

"Ekajaṭā sits in the Ardhaparyaṅka, is blue in colour, holds the Kartri (knife) and the Kapāla (skull), and is angry-looking with a protruding belly. . Her hair is of fiery red colour and matted, and she wears a garment made of tiger-skin."

In the corresponding right side appears Aśokakāntā who is described in the following words :

"Dakṣiṇe pārśve Aśokakāntāṁ pītavarṇāṁ ratnamukuṭinīṁ vajrāśokadharāṁ." Sādhanamālā, p. 245.

"Towards the right is Aśokakāntā who is yellow in colour, wears a crown of jewels, and carries the Vajra and the Aśoka flower."

The goddess Ārya-Jāṅgulī also appears on the further left, behind the figure of Ekajaṭā, and is described here as follows :

"Purnarvāme Ārya-Jaṅgulīṁ śyāmavarṇāṁ sarpavaradahastāṁ." Sādhanamālā, p. 245

"Further to the left there is Ārya-Jāṅgulī of green colour showing in her hands the snake and the Varada mūdrā."

In the extreme right there is another goddess called Mahāmāyurī. She is given the following form in the Sādhana :

"Dakṣiṇe Mahāmāyūrīm mayūrapicchavaradahastāṁ". Sādhanamālā, p. 245

"In the right there is Mahāmāyūrī showing the peacock's feathers and the Varada mūdrā"

The mantra of the central deity Mahāśrī Tārā is given in the Sādhana as :

"Oṁ Tāre Tuttāre Ture dhanaṁ dade Svāhā".

The mantra evidently makes her a goddess of wealth, and as such the deity must have been worshipped by the Tāntric Buddhists. According to a further statement she sits in the Rājalīlā Āsana or the pose of princely ease.

Only one statuette of the deity has been discovered so far. It is now in the Indian Museum, Calcutta (Fig. 169). In conformity with the Sādhana the principal deity Mahāśrī Tārā is shown as one-faced and two-armed exhibiting the Vyākhyāna or the Dharmacakra mūdrā. There are two night lotuses on either side. The principal deity sits in the Rājalīlā pose on a lion-throne and bears on her crown the miniature figure of Amoghasiddhi with the Abhaya mūdrā.

To her left is the fierce figure of Ekajaṭā, sitting in the Ardhaparyaṅka attitude and holding the Kartri and the Kapāla in the two hands. She has a protruding belly, garment of tiger-skin, and she bears a wrathful demeanour which is clear on the stone.

To her right similarly, sits Aśokakāntā Mārīcī who wears a bejewelled crown, and carries the Vajra and the Aśoka flower according to the direction of the Sādhana.

The statuette also depicts Ārya-Jāṅgulī towards the extreme left of the deity and shows the snake and the Varada mūdrā in accordance with the direction of the Sādhana.

The statuette also includes the small figure of Mahāmāyūrī to the extreme right of the principal goddess. She shows the peacock's feathers and the Varada mūdrā.

The Indian Museum image seems to be the only image representing Mahāśrī Tārā where the sculpture does not deviate even a little from the description given in the Sādhanamālā[1].

4. VAŚYATĀRĀ

Āsana—Bhadrāsana
Mūdrā—Varada

Symbol—Lotus
Colour—Green

Vaśyatārā, is also known by the name of Āryatārā, and only one Sādhana in the Sādhanamālā is assigned to her. There is practically no difference between her form and that of Khadiravaṇī-Tārā in as much as both display the Varada mūdrā in the right hand and carry the Utpala in the left. Both have green colour, and both bear the image of Amoghasiddhi on their crowns. In the case of Khadiravaṇī-Tārā, however, no mention is made regarding the attitude in which she should stand or sit, but here it is expressly mentioned that Vaśyatārā should be seated in the Bhadrāsana, which resembles the European fashion of sitting with both legs dangling below

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[1] For an article on the subject see *Proceedings of the Third Oriental Conference*, Madras, p. 257 et. seq.—Identification of an Indian Museum Statuette. Besides this there are some miniature paintings depicting Mahāśrītārā.

This Āsana, or the attitude of sitting alone distinguishes Vaśyatārā from other ordinary Tārās carrying the Utpala in the left and exhibiting the Varada mūdrā in the right. The other point of difference between Khadiravaṇī-Tārā and Vaśyatārā is, that the former is accompanied by the two goddesses, Aśokakāntā Mārīcī and Ekajaṭā, whereas the latter is without companions. Khadiravaṇī may sit or stand in any attitude, but the Sādhana prescribes the Bhadrāsana only for Vaśyatārā.

The accompanying sketch (Fig. 170) represents Vaśyatārā as she is pictured in Nepal, and its special importance lies in its depiction of the Bhadrāsana attitude in which the goddess sits[1].

5. ṢAḌBHUJĀ SITATĀRĀ

Colour—White	Āsana—Ardhaparyaṅka
Faces—Three	Arms—Six

There are many Sādhanas for Sitatārās, or the Tārās of white colour but in none of them are they mentioned as bearing the image of Amoghasiddhi on their crowns. It is only in this case that the image of the Dhyāni Buddha is expressly mentioned. This White Tārā is three-faced and six-armed, and the Dhyāna describes her form in the following terms :

"Sitatārāṁ trimukhāṁ ṣaḍbhujāṁ pītanīladakṣiṇetaramukhīṁ pratimukhaṁ trinetrāṁ varadā-kṣasūtra-śaradharadakṣiṇatrikarāṁ utpala-padma-cāpadharavāmapāṇitrayāṁ ardhaparyaṅkaniṣaṇṇāṁ candrāsanacandraprabhāṁ jaṭāmukuṭasthit-Amoghasiddhiṁ pañcamuṇḍavibhūṣitamastakāṁ ardhacandrakṛtaśekharāṁ nānālaṅkāradharāṁ dviraṣṭavarṣākṛtiṁ aṣṭaśmaśānamadhyasthitāṁ...vicintya."

Ṣaḍbuja-śukla-Tārāsādhanaṁ Sādhanamālā, p. 216

"The worshipper should conceive himself as Sitatārā, who is three-faced and six-armed. Her right face is yellow and the left blue in colour, and the faces are endowed with three eyes each. Her three right hands show the Varada mūdrā, the rosary and the arrow, and the three left carry the Utpala, the lotus and the bow. She sits in the Ardhaparyaṅka attitude, sits on and shines like the moon, and bears the effigy of Amoghasiddhi on her crown of matted hair. Her head is embellished by five severed heads and the crescent moon. She is decked in many ornaments, is twice eight years old, and resides in the midst of the eight cremation grounds. Thus meditating..."

The accompanying sketch (Fig. 171) shows how she is represented in Nepal. It tallies in all respects with the description given in the

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[1] For the Sādhana, see Sādhanamālā, p. 178.

Sādhana, except that here she is represented in Vajraparyaṅka instead of Ardhaparyaṅka as required by the Sādhana.

She is known to the Chinese collection at Peiping[1].

6. DHANADA-TĀRĀ

Arms—Four Colour—Green

Dhanada-Tārā is one of the four-armed varieties of Tārā. The special features of this goddess are that she rides an animal, and like Vajratārā, is surrounded by eight goddesses, originating from the eight syllables of the famous mantra "Oṁ Tāre Tuttāre Ture Svāhā". The symbols that are held in her four hands are also different from all other varieties of four-armed Tārā. The Dhyāna describing her form runs as follows :

"Tārā-Bhagavatīṁ ātmānaṁ bhāvayet ; candrāsanaprabhāṁ saumyāṁ sattvaparyaṅkasthāṁ, haritaśyāmāṁ ekavadanāṁ dvilocanāṁ caturbhujāṁ akṣasūtravaradotpalapustakadharāṁ vicitravastrālaṅkāravatīṁ...Locanādibhir-devībhir-abhiṣiktāṁ ātmānāṁ Amoghasiddhimukutaṁ dhyāyāt."

Dhanada-Tārā Sādhanaṁ." Sādhanamālā, p. 219

"The worshipper should conceive himself as goddess Dhanada Tārā, who is seated on and has the radiance of the moon, is benign in appearance, sits on an animal, has green complexion, one face, two eyes, and four arms showing the rosary, the Varada pose, the Utpala and the book. She wears variegated ornaments and garments...The worshipper should further conceive himself as receiving homage from the goddesses, Locanā and others, and as bearing the image of Amoghasiddhi on the crown."

Images of Dhanada Tārā are found in Tibet[2] and China[3]. Fig. 172 illustrates a Nepalese drawing.

7. SITATĀRĀ

Colour—White Arms—Four

Mūdrā—Utpala Mūdrā

Sitatārā, as the name implies, is a Tārā of white variety with one face and four arms. She is accompanied by two goddesses Mārīcī and Mahāmāyūrī. It may be remembered that Khadiravaṇī also is accompanied by Mārīcī and Ekajaṭā ; but the difference is that Khadiravaṇī is two-armed whereas Sitatārā is four-armed. The Dhyāna contained in the only Sādhana for her worship in the Sādhanamālā describes her form in the following terms :

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[1] Clark : TLP, II; p. 282.

[2] Getty : GNB, p. 123.

[3] Clark : TLP, II, p. 283.

"Tārābhagavatīṁ śuklāṁ trinetrāṁ caturbhujāṁ Pañca-Tathāgatamukuṭīṁ nānālaṅkārāṁ, bhujadvayena utpalamūdrāṁ dadhānāṁ, dakṣiṇabhujena cintāmaṇiratnasaṁyuktavaradāṁ, sarvasattvānāṁ āśāṁ paripūrayantīṁ, vāmenotpalamañjarīṁ vibhrānaṁ dhyāyāt.

Tasyā dakṣiṇapārśve Mārīcīṁ pītāṁ candrāsanāṁ nīlāmbarāṁ dvibhujāṁ ; vāmena raktāśokapallavadharāṁ, dakṣiṇena sitacāmaradharāṁ ; raktakañcukābharaṇāṁ.

Vāmapārśve Mahāmāyūrīṁ priyaṅguśyāmāṁ dvibhujāṁ ; vāmena mayūrapicchadharāṁ, dakṣinena cāmaradharāṁ, evaṁ vicintya..."

Sādhanamālā, p. 215.

"The worshipper should visualise himself as the goddess (Sita)-Tārā of white complexion, with three eyes and four arms. She bears the images of the five Dhyāni Buddhas on her crown, is decked in many ornaments, exhibits the Utpala mūdrā with the first pair of hands, displays the Varada mūdrā along with the Cintāmaṇi jewel in the second right, and carries the Utpala bud in the second left, and fulfils the prayers of all beings.

To her right is Mārīcī who is yellow in complexion, sits on the moon, is clad in blue garments, is two-armed and carries the bough with red Aśoka flowers in the left hand and the Cāmara in the right. She wears a red jacket and ornaments.

To her left is Mahāmāyūrī of green colour, like the Priyaṅgu fruit, who is two-armed and carries the peacock's feathers in the left hand and the Cāmara in the right. Thus meditating...".

Images of Sitatārā are found in Tibet[1] and China[2].

8. PARṆAŚABARI

Colour—Green Faces—Three

Vāhana—Diseases (in human form) Āsana—Pratyālīḍha

One form of Parṇaśabarī of yellow colour has already been discussed along with the female emanations of the Dhyāni Buddha Akṣobhya. But here her complexion is green probably because the Dhyāni Buddha Amoghasiddhi, from whom she is said to emanate, is of that colour. The Mantra calls her 'Piśācī' and also 'Sarvamāripraśamanī' or "the destroyer of all diseases and epidemics". She is almost identical

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1. Getty : GNB, p. 122.
2. Clark : TLP, II, pp. 18 , 216.

with the form that has been described previously, except that here her colour is green and she bears the image of Amoghasiddhi on her crown, instead of that of Akṣobhya. She carries the same weapons as the previous one, but the expressions of their faces are very different, there a pleasant beaming smile, here an angry laugh. As the two specimens of Parṇaśabarī discovered in East Bengal both bear the image of Amoghasiddhi on the crown, it is necessary to quote the Dhyāna in this case also, for a comparison of the details with the images reproduced here :

"Parṇaśabarīṁ haritāṁ trimukhāṁ trinetrāṁ ṣaḍbhujāṁ kṛṣṇaśukla-dakṣiṇavāmānanāṁ vajra-paraśu-śaradakṣiṇakaratrayāṁ kārmuka-patra-cchaṭā-sapāśatarjanīvāmakaratrayāṁ sakrodhahasitānanāṁ navayauvanavatīṁ sapatramālāvyāghracarmanivasanāṁ īṣallambodarīṁ ūrdhvasaṁyatakeśīm adho aśeṣarogamārīpadākrāntāṁ Amoghasiddhi-mukuṭīṁ ātmānaṁ jhaṭiti niṣpādya..." Sādhanamālā, p. 308

"The worshipper should conceive himself as Parnaśabarī, who has a green complexion, three-faces, three eyes, and six arms. Her right and left faces are of blue and white colour respectively. She carries in her three right hands the Vajra, the Paraśu and the arrow, and in her three left, the bow, the cluster of leaves and the Tarjanīpāśa. Her faces show an angry laugh. She is in the prime of youth, is decked in tiger-skin and a garment of leaves, has a slightly protruding belly, and hair tied up above. She tramples under her feet various diseases and pestilences, and bears the image of Amoghasiddhi on the crown. Thus meditating...".

The two images of Parṇaśabarī (Figs. 173 and 174) have been discovered by Mr. N. K. Bhattasali[1]. These two images follow the Sādhana most accurately in all details ; the angry laugh has been correctly depicted in the three faces, and the belly slightly protrudes. To the right and left are two divinities, Hayagrīva, the Hindu god of Fever, and Śitalā, the Hindu goddess of small-pox, and they are represented in the images as flying in opposite directions to escape the wrath of Parṇaśabarī. The prostrate figures under the feet are the Diseases and Pestilences, in human shape. The figure under the right leg, apparently, is a man attacked with small-pox, as we can judge from the circular marks all over his body ; the other figure under the left foot, is probably attacked with some fatal disease. Both the images of Parṇaśabarī are decidedly very fine specimens of the Bengal school of art.

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[1] Bhattasali : IBBS, p. 58f. Plate XXIII.

Parṇaśabarī is represented in Tibet[1] and China[2].

9. MAHĀMĀYŪRĪ

Colour—Green Faces—Three
Arms—Six Āsana—Ardhaparyaṅka

Mahāmāyūrī is another goddess of the Pañcarakṣā group, and is affiliated to Amoghasiddhi in the same way as the other members of the group are affiliated to one or another of the Dhyāni Buddhas. She is different in form when worshipped in the Pañcarakṣā Maṇḍala, which will be described later. When she bears the image of Amoghasiddhi on the crown she is three-faced and six-armed, but she may have another form with one face, two arms and yellow complexion, in which case she will hold peacock's feathers in the right hand and display the Varada mūdrā in the left. The three-faced and six-armed form of Mahāmāyūrī has been described in the Sādhanamālā as follows :

"Mahāmāyūrīṁ haritavarṇāṁ trimukhāṁ ṣaḍbhujāṁ pratimukhaṁ trinetrāṁ kṛṣṇaśukladakṣiṇetravadanāṁ ; dakṣiṇatriḥasteṣu yathākramaṁ mayūrapiccha-bāṇa-varadamūdrāḥ ; tathā vāmatrihasteṣu ratnacchṭācāpotsaṅgasthakalaśāḥ ; vicitrābharaṇāṁ, śṛṅgārarasāṁ, navayauvanāṁ, candrāsane candraprabhāvatīṁ ardhaparyaṅkinīṁ Amoghasiddimukuṭīṁ bhāvayet ātmānaṁ".

Sādhanamālā, p. 400

"The worshipper should visualise himself as Mahāmāyūrī, who has a green complexion, six arms, and three faces, each endowed with three eyes. Her right and left faces are of blue and white colour respectively. She shows in her three right hands the peacock's feathers, the arrow and the Varada mūdrā, and similarly, in the three left hands the jewel, the bow, and the water-vessel on the lap. She is decked in wonderful ornaments, displays the sentiment of passionate love, is youthful, has her seat on, and the radiance of the moon, sits in the Ardhaparyaṅka attitude, and bears the image of Amoghasiddhi on the crown".

Mahāmāyurī is popular in Tibet[3] and China[4] and her images are found in these countries. She is said to nullify the effect of snake-poison.

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1. Gordon : ITL, p. 71 ; Getty : GNB, pp. 134, 135.
2. Clark : TLP, II, pp. 207, 287 two-armed, 287.
3. Gordon : ITL, p. 74 ; Getty : GNB, p. 136.
4. Clark : TLP, II, pp. 206, 275.

10. VAJRAŚṚNKHALĀ

Colour—Green
Faces—Three
Arms—Eight
Āsana—Lalita
Symbol—Chain

Three Sādhanas in the Sādhanamālā are devoted to the worship of Vajraśṛṅkhalā. Her colour is green, and as she emanates from Amoghasiddhi she bears the image of that Dhyāni Buddha on the crown. "Śṛṅkhala" means a chain, and as the goddess carries a chain, marked with a Vajra, she is called Vajraśṛṅkhalā. The chain, therefore, is her characteristic sign and should be paid particular attention to, in identifying her images, if ever, they come to light. She may be compared with Vajrasphoṭā another chain bearing deity. One of the Dhyānas describes her form in the following manner :

"Haritāṁ trimukhāṁ aṣṭabhujāṁ; prathamamukhaṁ īṣaddhāsarasaṁ; dakṣiṇaṁ kapilaṁ kapilalocanaṁ ca ; vāmaṁ raktaṁ bhṛkuṭīdaṁṣṭrākarālaṁ ; dakṣiṇeṣu catuṣkareṣu abhaya-vajra-śṛṅkhala-śaradharāṁ ; vāmacatuḥkaraiḥ rudhirapūrṇakapāla-tarjanī-pāśa-cāpadharāṁ ; lalitākṣepāsanasthāṁ, mārjjāracarmottarīyāṁ, Amoghasiddhibhūṣitordhvapiṅgalakeśāṁ vicintya...

Vajraśṛṅkhalā Sādhanaṁ." Sādhanamālā, p. 414

"The worshipper should visualise himself as (Vajraśṛṅkhalā) of green complexion, with three faces and eight arms. Her first face is gently smiling, right face is of brown colour with brown eyes, and the left is of red colour and appears terrible with contortions of the brows and bare fangs. She shows in the four right hands the Abhaya pose, the Vajra, the Vajraśṛṅkhala and the arrow, and in the four left, the Kapāla full of blood, the Tarjanī, the noose and the bow. She sits in the Lalita attitude, has a scarf of cat's skin, and her brown hair rises upwards and is decorated with the image of Amoghasiddhi. Thus meditating..."

Vajraśṛṅkhalā may, according to the Sādhanas, have another form[1] with three faces and six arms, in which case she carries the Vajra, the Vajraśṛṅkhala and the arrow in the three right hands ; and the Tarjanī, the noose and the bow in three left hands. The illustration (Fig. 175) shows this form of the goddess as drawn by the native Citrakāras of Nepal. She is represented in China[2].

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[1] Sādhana No. 207 in the Sādhanamālā, p. 413.

[2] Clark : TLP, II, pp. 196, 311.

11. VAJRAGĀNDHĀRĪ

Colour—Blue	Faces—Six
Arms—Twelve	Āsana—Pratyālīḍha

The name of Vajragāndhārī is already mentioned in connection with the Maṇḍala of the eight-armed Kurukullā, an emanation of Amitābha. In this Maṇḍala it is definitely said that Vajragāndhārī should bear the image of her sire Amoghasiddhi on her crown. She is thus included in the family of Amoghasiddhi. Vajragāndhārī is one of the terrible goddesses endowed with six faces and twelve arms. A short Sādhana in the Sādhanamālā describes her form as follows :

"Vajragāndhārī kṛṣṇā ṣaṇmukhī dvādaśabhujā ūrdhvapiṅgalakeśī pratyālīḍhapadā daṁṣṭrākarālavadanā pratimukhaṁ trinetrā. Dakṣiṇabhujeṣu yathākramaṁ vajra-vajraghaṇṭā-khaḍga-triśūla-bāṇa-cakrāṇi ; vāmaṣaḍbhujeṣu khaṭvāṅgāṅkuśa-dhanuḥ-paraśu-pāṣa-hṛttarjanyaḥ ; prathamamukhaṁ kṛṣṇaṁ, aparāṇi mukhāni pañcavarṇāni viśvapadmasūryāsanā ceti". Sādhanamālā, pp. 403-404

"Vajragāndhārī is blue in colour, six-faced and twelve-armed with brown hair rising upwards. She stands in the Pratyālīḍha attitude, and her faces look terrible with bare fangs and three eyes. She carries in her six right hands 1. the Vajra, 2. the bell marked with a Vajra, 3. the sword, 4. the trident, 5. the arrow, and 6. the discus, and in the six left hands 1. the Khaṭvāṅga, 2. the goad, 3. the bow, 4. the Paraśu, 5. the noose and 6. the Tarjanī against the chest. Her first face is blue, and the other five faces show five different colours. She rests on the sun supported by a double lotus".

The Dhāraṇi quoted in the Sādhanamālā gives her the epithets of Yoginī and Bhīṣmabhaginī, and she is believed to be the consort of the Yakṣa general, Caṇḍavajrapāṇi by name.

Statuettes of this goddess are found in China[1].

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[1] Clark : TLP, II, pp. 196, 290.

CHAPTER X

EMANATIONS OF RATNASAMBHAVA

I. GODS

Ratnasambhava is comparatively unimportant in the pantheon of the Northern Buddhists, as is evident from the small number of deities that emanate from him. It has already been pointed out that Jambhala and Vasudhārā were known long before the Dhyāni Buddhas were ushered into existence and it appears, therefore, that Jambhala has been assigned to Ratnasambhava at a late period. Jambhala is connected with wealth and is said to distribute gems, jewels and riches to his devotees. Again Ratnasambhava means 'Jewel-born' and whom might Jambhala, the god of wealth, call his sire if not the Dhyāni Buddha born of jewels ? If one or two forms of Jambhala emanate from Ratnasambhava, it may be reasonably expected that at least one or two forms of his consort, Vasudhārā, should also issue from the same source. Inspite of all this, the Buddhists were divided in their opinion as to the sire of Jambhala, the followers of the Akṣobhya cult holding him as originating from Akṣobhya.

Mahāpratisarā, another of his emanations, belongs to the Pañcarakṣā group, and affiliates herself to Ratnasambhava in the same way as the other members of the group affiliate themselves to one or another of the five Dhyāni Buddhas. Ratnasambhava is distinguished from the other Dhyāni Buddhas by his yellow colour and the Varada mūdrā he displays with his right hand. The male deities that emanate from Ratnasambhava are Jambhala and Ucchuṣma-Jambhala, the latter being regarded as a terrible form of Jambhala.

1. JAMBHALA

Several of Jambhala's forms are noticed in the Sādhanamālā, which states that the god may emanate either from Akṣobhya, or from Ratnasambhava. The form that emanates from Akṣobhya has already been described. The characteristic feature of Jambhala emanating from Ratnasambhava is that he carries the mongoose in his right hand and the citron in the left. The mongoose is supposed to be the receptacle of all gems and jewels, and when Jambhala presses the two sides of the mongoose it vomits the treasures within. It is this mongoose which makes it easy to identify Jambhala images. As an emanation of Ratnasaṁbhava he may either be represented alone, or in the embrace of his Śakti in yab-yum. In the Sādhanamālā only three Dhyānas describe him as single.

When represented in yab-yum, he sits on the moon under which there is a double lotus of eight petals. He wears all sorts of ornaments, his complexion is golden yellow and he has a protruding belly. He carries the citron and the mongoose in the right and left hands respectively, wears a garland of yellow lotus, and remains in yab-yum with Vasudhārā. The eight petals of the lotus seat are occupied by the eight Yakṣas, to wit,. Māṇibhadra, Pūrṇabhadra, Dhanada, Vaiśravaṇa, Kelimālī, Civikuṇḍalī, Sukhendra and Carendra who are identical in all respects with the principal figure. Each Yakṣa is accompanied by a Śakti with whom he remains in yab-yum in the same way as Jambhala remains with Vasudhārā, and the names of these eight Yakṣiṇis are: Citrakālī, Dattā, Sudattā, Āryā, Subhadrā, Guptā, Devī and Sarasvatī. The Yakṣiṇis are identical in form with Vasudhārā, who is yellow in complexion, carries the ears of corn and shows the Varada mūdrā in her two hands.

When single, Jambhala is of golden complexion and carries the mongoose in the left hand and the citron in the right. The illustration (Fig. 176) shows a stone image from Nepal which was in the possession of the late Pandit Siddhiharsa. Here the god is represented as sitting in the Lalita. attitude. Two other specimens (Figs. 177 and 178) from Vikrampur[1], in Eastern Bengal, depict the god in the same attitude, and they are some of the finest products of the Bengal art of medieval times.

There is another form of Jambhala which is two-armed, carries the citron and the mongoose in his two hands and tramples upon two semi-divine beings Śaṅkhamuṇḍa and Padmamuṇḍa by name, apparently in the Ālīḍha attitude[2].

(a) JAMBHALA (Yab-Yum)

Colour—White Faces—Three

Arms—Six

Jambhala in yab-yum has another form with three faces, six arms and white colour. According to the Sādhana his two faces to the right and left are red and blue respectively. Jambhala sits in the Vajraparyaṅka attitude, and embraces his Prajñā Vasudhārā of his own creation with the two principal hands. In the two remaining right hands he carries the red Vajra and the sword, and in the two remaining left hands he holds the emerald and the lotus. In all other respects he is identical with the forms described previously[1].

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[1] Bhattasali : IBBS, p. 34, Pl. XI.

[2] Sādhana No. 287 in the Sādhanamālā, p. 564.

Images of Jambhala are found in Tibet[2] and China[3]. Fig. 179 illustrates a Nepalese drawing of the deity in yab-yum.

2. UCCHUṢMA JAMBHALA

Āsana—Pratyālīḍha Appearance—Terrible
Vāhana—Kuvera

This Ucchuṣma Jambhala is identical in form with the one already discussed under the emanations of Akṣobhya. Here also Ucchuṣma stands in the Pratyālīḍha attitude with his left leg stretched forward on the forehead of Kuvera while the right tramples upon his two legs. He is terrible to behold, with protruding belly, bare fangs and the snakes for ornaments. He holds the Kapāla full of blood against his chest in the right hand and looks eagerly at it with three eyes. The left hand as usual holds the mongoose.

Ucchuṣma Jambhala is rarely represented and his images are not known except the one at Sarnath already described under the emanations of Akṣobhya. This unique image shows all the characteristic features of the god as obtained from the Sādhanas. The figure shows his consort Vasudhārā in the left, but the effigy of neither Akṣobhya nor Ratnasambhava can be seen on his head. It is Amitābha who is there. Nevertheless, this is the only figure known to students of iconography, as representing Ucchuṣma Jambhala.

Jambhala in his fierce form of Ucchuṣma or Ḍimbha is not known either in Tibet or in China.

II. GODDESSES

Several Buddhist goddesses emanate from the Dhyāni Buddha Ratnasambhava with the yellow colour and the Varada mūdrā as his recognition symbol. He presides over the Ratnakula or the collection of deities with the jewel as their family symbol, and the yellow colour as their family colour. All deities which are not specifically mentioned as emanations of a particular Dhyāni Buddha can be assigned to the Dhyāni Buddha Ratnasambhava, provided that they have yellow colour. On this principle the undernoted deities are brought under Ratnasambhava, and described one after another.

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[1] Sādhana No. 297 in the Sādhanamālā, p. 581.

[2] Getty : GNB, p. 159.

[3] Clark : TLP, II, pp. 203 ; (six-armed), p. 310.

3. VAJRATĀRĀ

Colour—Golden Yellow Faces—Four

Arms—Eight

According to a definite statement[1] contained in the Vajratārā Maṇḍala of the Niṣpannayogāvalī, the Dhyāni Buddha Ratnasambhava is the spiritual sire of Vajratārā. She is four-faced and eight-armed and her description is as under :

"Bhagavatī Vajratārā suvarṇavarṇā...hemābha-śubhra-nīla-lohitamūla-savya-paścimottara-caturvaktrā aṣṭabhujā savyair-vajraṁ pāśaṁ śaraṁ śaṅkhaṁ ca vibhratī vāmaiḥ pītotpalaṁ cāpaṁ aṅkuśaṁ tarjanīṁ ca."

NSP, p. 38

"Goddess Vajratārā is of golden yellow colour...She is four-faced. The principal face is golden in colour, the right is white, the one behind is blue and the left red. She has eight arms. In her four right hands she shows the Vajra, the noose, the arrow and the conch. In the four left she has the yellow night lotus, the bow, the goad, and the raised Tarjanī".

Vajratārā is a popular deity in Buddhism and her images are found almost everywhere in India. She is popular also in Nepal. In the Chinese collection of statuettes at Peiping an image of Vajratārā is found under the title of Aṣṭabhujā Vajratārā[2].

Here, at least one very peculiar image of Vajratārā may be noted. It is in the Indian Museum, Calcutta. The Indian Museum bronze of Vajratārā is in the form of a lotus, and represents the complete Maṇḍala with all the attendant deities[3]. It is so constructed that it can be opened and closed at will. The petals are eight in number, and each bears the image of an attendant deity. The Dhyāna describing her form in the Sādhanamālā and explaining this particular image is as under :

Mātṛmaṇḍalamadhyasthāṁ Tārādevīṁ vibhāvayet I
Aṣṭabhujāṁ caturvaktrāṁ sarvālaṅkārabhuṣitāṁ II
Kanakavarṇanibhāṁ bhavyāṁ kumārīlakṣaṇojjvalāṁ I
Pañcabuddhamukuṭīṁ vajrasūryābhiṣekajāṁ II
Navayauvanalāvaṇyāṁ calatkanakakuṇḍalāṁ I
Viśvapadmasamāsīnāṁ raktaprabhāvibhuṣitāṁ II
Vajra-pāśa-tathā-śaṅkha-saccharodyatadakṣiṇāṁ I
Vajrāṅkuśotpaladhanustarjaṁ-vāmadhāriṇīṁ I
Vajraparyaṅkayogena sādhayet bhuvanatrayaṁ II

Sādhanamālā, p. 179

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1. NSP : p. 38, Vajratārāyāḥ kuleśo Ratneśaḥ.
2. Clark : TLP, II, p. 210.
3. See also Bhattasali : IBBS, pp. 45f. pl. XV, XVI, XVII,

"The worshipper should conceive himself as Vajratārā, who is in the midst of the circle of the Eight Mothers, is eight-armed, four-faced, and decked in all ornaments. Her complexion is like the colour of gold, and she is graceful and resplendent with the auspicious marks of a virgin ; she bears the images of the five Dhyāni Buddhas on her crown, and is born of the water of consecration of the Vajra and the sun ; she is effulgent in her blooming youth, has swaying ear-rings, sits on the double lotus, and radiates red-hued light ; she carries in her right hands the Vajra, the noose, the conch and the swift arrow, and in the left the Vajrāṅkuśa, the Utpala, the bow and the Tarjanī. Thus conceiving her as sitting in the Vajraparyaṅka attitude (the worshipper) may conquer the three worlds."

The Sādhana further describes the deities constituting the Maṇḍala. In the four cardinal points there should be four goddesses on the four petals of the lotus on which Vajratārā sits.

1. Puṣpatārā (East)

"Pūrveṇa Pūspatārāṁ tu sitavarṇāṁ manoramāṁ I
Oṁkārākṣaraniṣpannāṁ puṣpadāmakarākulāṁ I
Dvibhujāṁ ekavaktrāñca sarvālaṅkārabhūṣitāṁ" II

"On the east is Puṣpatārā, who is white and winsome, is born of the syllable 'Om', carries the garland of flowers, is two-armed, one-faced and decked in all ornaments.

2. Dhūpatārā (South)

"Dakṣiṇe Dhūpatārāṁ tu kṛṣṇavarṇāṁ surūpiṇiṁ I
Dhūpaśākhākaravyagrāṁ sarvālaṅkārabhūṣitāṁ" II

"On the south is Dhūpatārā, who is of blue colour, attractive, carries the Dhūpa (incense) stick and is decked in all ornaments."

3. Dīpatārā (West)

"Paścime Dīpatārāñca dīpayaṣṭikarākulī I
Pītavarṇāṁ mahābhūṣāṁ calatkanakakuṇḍalāṁ" II

On the west is Dīpatārā, who carries the torch in her hands, is of yellow complexion, profusely ornamented and has ear-rings swaying.

4. Gandhatārā (North)

"Uttare Gandhatārāṁ tu gandhaśaṅkhakarākulāṁ I
Raktavarṇanibhāṁ devīṁ bhāvayet garbhamaṇḍale" II

On the north is Gandhatārā, who carries in her hands the conch of scents, and has red complexion.

All these (goddesses) should be situated in the inner circle."

The Sādhana further says that the following Guardians of the Gates should also be meditated upon as standing round the principal goddess, but apparently not in the same circle with the four described above.

5. Vajrāṅkuśī (East)

"Pūrvadvāre Vajrāṅkuśīṁ ekavaktrāṁ dvibhujāṁ vajrāṅkuśotpalahastāṁ vikṛtavadanāṁ kṛṣṇavarṇāṁ".

"On the eastern gate there is Vajrāṅkuśī who is one-faced and two-armed. She carries in her two hands the goad marked with a Vajra and the night lotus. She has a distorted face and is blue in colour."

6. Vajrapāśī (South)

"Dakṣiṇadvāre Vajrapāśīṁ pītavarṇāṁ vikṛtānanāṁ ekavaktrāṁ dvibhujāṁ vajrapāśahastāṁ".

"On the southern gate there is Vajrapāśī of yellow colour. She has one distorted face. She carries in her two hands the noose marked with a Vajra".

7. Vajrasphoṭī (West)

"Paścimadvāre Vajrasphoṭīṁ raktavarṇāṁ ekavaktrāṁ dvibhujāṁ vikṛtavadanāṁ vajrasphoṭahastāṁ".

"On the western gate there is Vajrasphoṭī of red colour. She has one distorted face. In her two hands she carries the chain marked with a Vajra".

8. Vajraghaṇṭā (North)

"Uttaradvāre Vajraghaṇṭāṁ śvetavarṇāṁ ekavaktrāṁ dvibhujāṁ vikṛtavadanāṁ vajraghaṇṭāhastāṁ".

"On the northern gate there is Vajraghaṇṭā of white colour. She has one distorted face. In her two hands she carries the bell marked with a Vajra"

9. Uṣṇīṣavijayā (Above)

Goddess Uṣṇīṣavijayā occupies the upper regions.

10. Sumbhā (Below)

Goddess Sumbhā occupies the lower regions.

All these goddesses stand on the orb of the sun in the Ālīḍha attitude with the right leg stretched forward. They are radiant like the Sun-god and are surrounded with a fiery halo. They are decked in ornaments of snakes.

These goddesses originate from the ten different letters of the mantra of Vajratārā, which is "Oṁ Tāre Tuttāre Ture Svāhā", consisting of ten syllables. Each syllable brings forth a goddess, and these goddesses are said to be the embodiments of the ten Pāramitās of the Mahāyāna School.

The following are some of the instances in which the mantra of Vajratārā might be applied with success. Let a knot be tied at the end of a cloth over which the mantra has been recited seven times, and its wearer can go even to the most inaccessible regions of the Vindhya mountains withou being molested. Tigers, thieves, crocodiles, lions, snakes, elephants, buffaloes, bears, bulls and the like will flee or even be destroyed, at the mere recital of the name of the goddess. If one hundred and eight lotuses are offered into the fire with this mantra, it will be enough to subdue any woman born of man. The feather of a crow over which this mantra has been recited thirty-two times, if kept concealed within the house of an enemy, will destroy it mysteriously in the course of a week. There is no need to multiply instances. It is enough to say that Vajratārā is sure to bring success to her worshipper in anything he may undertake, and that is the reason why she is so popular among the Vajrayānists.

Fig. 180 illustrates the Indian Museum image of Vajratārā enclosed within a lotus, surrounded by all the ten deities of the Vajratārā Maṇḍala. Fig. 181 is the Orissa image of Vajratārā illustrated in N. N. Vasu's Mayurbhanj Archaeological Survey. Fig. 182 is the image of Vajratārā discovered at the Sarasvatisthan close to the Svayambhu Temple in Nepal.

Fig. 183 illustrates the Peiping statuette of Puṣpatārā, one of the attendants of Vajratārā.

4. MAHĀPRATISARĀ

Varieties—1. Three-Faced, Ten-Armed
2. Four-Faced, Eight-Armed

Mahāpratisarā[1] is the principal goddess in the Pañcarakṣā group, and her worship is widely prevalent amongst the Tāntric Buddhists. She is represented either singly or in a Maṇḍala in the company of four other Pañcarakṣā deities. She is generally yellow when worshipped independently, and white when worshipped in the Maṇḍala of the five goddesses. She may be represented with four faces and eight arms, or with three faces and ten arms, in accordance with the Sādhanas, but in actual representations she may have three faces and eight arms. The form with three faces and eight arms, is said to bear the image of Ratnasambhava on the crown, and the other yellow form may also be assigned to this Dhyāni Buddha. The Sādhana describes the former in the following terms :

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[1] See also Bhattasali : IBBS, p. 61 and Pl. XXIV.

"Mahāpratisarā pīta trimukhī pratimukhaṁ trinayanā daśabhujā kṛṣṇasitadakṣiṇetaravadanā dakṣiṇapañcabhujeṣu yathākramaṁ khaḍga-vajra-bāṇa-varada-hṛdayaśāyihastasthacchatrāṇi tathā vāmapañcabhujeṣu cāpa-dhvaja-ratnacchaṭā-paraśu-śaṅkhāḥ Ratnasambhavamukuṭī kṛṣṇa-kañcukaraktottarīyā ca ardhaparyaṅka-lalitākṣepā divyābharaṇavastra-bhūṣitā ceti." Sādhanamalā, p. 401-402

"Mahāpratisarā has yellow complexion, three faces, each with three eyes, and ten arms ; her right and left faces are of blue and white colour respectively. She carries in her five right hands the sword, the Vajra, the arrow, the Varada mūdrā and the parasol held against her chest, and her five left hands similarly hold the bow, the banner, the jewel, the Paraśu and the conch. She bears the image of Ratnasambhava on the crown, has a blue jacket and a red scarf, sits on the Ardhaparyaṅka in the Lalita attitude, and wears celestial ornaments and garments"

The form with four faces and eight arms is described under the five Rakṣā deities. But there is another form which is worshipped independently, and which is almost identical with the preceding one, except that here she is endowed with four faces and eight arms. The principal face is yellow, the right white, the left red, and the face behind blue. She carries in her four right hands the sword, the Cakra, the Triśūla and the arrow, and in the four left the Paraśu, the bow, the nocse and the Vajra.

Two photographs (Figs. 184, 185) represent this form of the goddess, and these tally with the Sādhana in all other respects except that they have only three faces instead of four.

The goddess is popular in Tibet[1] and China[2].

5. VASUDHĀRĀ

Colour—Yellow Face—One

Arms—Two Symbol—Ears of Corn

Vasudhārā is the consort of Jambhala and bears the image of either Akṣobhya or Ratnasambhava on her crown. Several Sādhanas in the Sādhanamālā describe her form which is invariably two-armed. As

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1. Gordon : ITL, p. 76.
2. Clark : TLP, II, p. 289 (two-armed).

none of the Sādhanas mentions the Āsana, she may be represented in any attitude, standing or sitting. She is richly decked in ornaments and is invariably accompanied by her attendants. Her complexion is always yellow, and she carries in her left hand the ears of corn with the vessel that showers gems, while the right hand exhibits the Varada mūdrā. The short Sādhana describing her is as follows :

"Pīta-Vaṁkārapariṇatāṁ dvibhujaikamukhīṁ pītāṁ navayauvanābharaṇavastravibhūṣitāṁ dhānyamañjarinānāratnavarṣamāṇaghaṭavāmahastāṁ dakṣiṇena varadāṁ anekasakhījana-parivṛtāṁ viśvapadmacandrāsanasthāṁ Ratnasambhavamukuṭinīṁ...niṣpādya".

Sādhanamālā, p. 422-3

"The worshipper should conceive himself as (Vasudhārā) who originates from the yellow germ syllable 'Vaṁ'. She is two-armed, one-faced, of yellow complexion, is in the prime of youth and is decked in all sorts of ornaments and garments. She carries in her left hand the ears of corn on a vessel showering gems, while the right exhibits the Varada mūdrā. She is surrounded by many lady friends, rests on the moon over the double lotus, and bears the image of Ratnasambhava on the crown...".

Images of Vasudhārā are not generally met with in sculpture. She accompanies Ucchuṣma in the unique Sarnath image already referred to. The other image from Sarnath is mutilated beyond recognition. In both cases, however, she is represented as standing. Fig. 186 illustrates a Nepalese drawing of the goddess.

Vasudhārā is sometimes represented as one-faced and six-armed, and as sitting in the Lalita attitude. In the three right hands she exhibits the Namaskāra mūdrā, the Varada mūdrā and the ears of corn. The first left hand has the book, the second the ears of corn, and the third carries the vessel containing jewels on the lap. Her hair rises upwards in the shape of a flame, she is beautifully decked in ornaments and her expression is truly peaceful. Fig. 187 represents this variety of the goddess and is a fine specimen of Newari art. Fig. 188 illustrates a beautiful bronze image of Vasudhārā in the Baroda museum.

Images of Vasudhārā are found in Tibet[1] but not in China.

6. APARĀJITĀ

Colour—Yellow

Identification Mark—Trampling upon Gaṇeśa

Mūdrā—Capeṭadāna (Slapping)

The name of Aparājitā occurs in the Dhyāna for Aṣṭabhujā Kurukullā already quoted and translated. There she is said to bear the image of Ratnasambhava on her crown, and to carry in her four hands the staff, the goad, the bell and the noose.

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[1] Gordon : ITL, p. 72 ; Getty : GNB, p. 131.

Aparājitā is an interesting Buddhist goddess. She tramples upon Gaṇeśa, and one of her hands is raised in the attitude of dealing a slap, while her parasol, according to the Sādhana, is held by important Hindu gods. A very short Sādhana is devoted to her worship, and the Dhyāna contained in the Sādhana describes the form of Aparājitā thus :

"Aparājitā pītā dvibhujaikamukhī nānāratnopaśobhitā Gaṇapatisamākrāntā capeṭadānābhinayadakṣiṇakarā, gṛhītapāśatarjanikahṛdayasthitavāmabhujā atibhayaṅkarakarālaraudramukhī aśeṣamāranirdalanī Brahmādiduṣṭaraudradevatāparikarocchritacchatrā ceti."

Sādhanamālā, p. 403

"Aparājitā is yellow in complexion, two-armed, one-faced, is decked in various gems, and tramples upon Gaṇeśa. Her right hand is raised, displaying the act of dealing a slap, while the left carries the noose round the raised index finger against her chest. Her face is awful, terrible and ferocious. She is the destroyer of all wicked beings, and her parasol is raised over her head by the host of wicked and ferocious gods, Brahmā and others".

In the Sādhana one epithet of the goddess deserves special notice. It is *Gaṇapatisamākrāntā* "Who tramples upon Gaṇapati". The word 'ākrānta' is derived from the original root 'kraṁ' to 'trample'. On the strength of this epithet of the goddess the Nālandā fragment (Fig. 189) showing only the lower half of the full image is identified with that of Aparājitā. In it, the figure to the right of the principal goddess appears to be Indra and the rod held by him seems to be the handle of the parasol required to be held over her head by the gods led by Brahmā. The upper part of the Nālandā image is unfortunately lost. Had it been complete, it would have been possible to find the Capeṭadāna mūdrā in the right hand of the goddess and the noose with the raised index finger in the left, and a parasol over her head in continuation of the broken handle.

This identification was confirmed when subsequently the Indian Museum image (Fig. 193) was discovered. This image is only slightly mutilated but is complete, and resembles the Nālandā fragment in the lower portion, while the whole image follows with precision, the directions given in the Sādhana quoted above. This new discovery leaves no room for doubt regarding the identification.

Aparājitā is known in China[1].

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[1] Clark : TLP, II, pp. 208, 290.

7. VAJRAYOGINI

(I) HEADLESS FORM

Colour—Yellow Āsana—Ālīḍha
Companions—Two Arms—Two
Symbols—Kartri and severed head

Vajrayoginī is another of the important and popular goddesses who does not seem to bear the image of any of the Dhyāni Buddhas on the crown. Four Sādhanas describe her forms, which are three in number and conform to two distinct types, very different form each other. In one case, she has no head on her shoulder, but carries it in her hand, and in another, she has her head intact. The former form is identical in appearance with the Hindu goddess Chhinnamastā belonging to the group of ten Mahāvidyās. It is therefore possible to conclude that this Buddhist goddess was borrowed and incorporated wholly into their pantheon by the Hindus. She is always accompanied by the two Yoginīs on either side of her, who are called Vajravairocanī and Vajravarṇanī. The Sādhana describing her headless form is as follyws :

"Bharṭārikāṁ Vajrayoginīṁ...pītavarṇāṁ svayameva svakartri-kartita-svamastaka-vāmahastasthitāṁ dakṣiṇahastakartrisahitāṁ, ūrdhvavistṛtavāmabāhuṁ, adhonamitadakṣiṇabāhuṁ, vāsaḥśūnyāṁ, prasāritadakṣiṇapādāṁ saṅkucitavāmapādāṁ, bhāvayet. Kavandhānniḥsṛtyāsṛkdhārā svamukhe praviśati, apare ubhayoḥ pārśvayoginyor-mukhe praviśati iti bhāvayet.

Vāmadakṣiṇapārśvayoḥ śyāmavarṇa-Vajravarṇanī-pītavarṇa-Vajravairocanyau vāmadakṣiṇahastakartrisahite, dakṣiṇavāmahastakarpparasahite, prasāritavāmapādaprasāritadakṣiṇapāde saṅkucitetarapāde muktakeśyau bhāvayet ubhayoḥ pārśvayoḥ, ubhayor-yoginyor-madhye antarīkṣe atibhayākulaṁ śmaśānaṁ bhāvayet."

Sādhanamālā, p. 452-453

"The worshipper should conceive himself as Bhaṭṭārikā Vajrayoginī ...of yellow colour, who carries in her left hand her own head severed by herself with her own Kartri held in her right hand. Her left hand is raised upwards while the right is placed below. She is nude, and her right leg is stretched while the left is bent down. He (the worshipper) should also meditate on the streams of blood issuing from the severed body as falling into the mouth of the severed head and into the mouths of the two Yoginīs on either side of her.

He (the worshipper) should also conceive the two Yoginīs to the left and right (of the principal goddess), the green Vajravarṇanī and the yellow Vajravairocanī, both of whom carry the Kartri in their left and right hands respectively, and the cup made of a skull in the right and left hands respectively. Their left and right legs respectively are stretched forward, while the other legs are bent, and they have dishevelled hair. On all sides, between the two Yoginīs and in the firmament there is the awful cremation ground".

(II) RED FORM

Colour—Red Vāhana—Corpse
Symbols—Vajra and Kapāla Āsana—Alīḍha

The Red form is no less terrible than the one described above. She is surrounded on all sides by the terrible burning grounds. She stands in the Ālīḍha attitude, on the orb of the sun, is in the prime of youth, and has red complexion. She rides the corpse, is nude, has three eyes, red and round, contorted brows, protruding belly and tongue, and is endowed with the six auspicious symbols. She carries the Kapāla in the left hand and the Vajra in the right, while the Khaṭvāṅga hangs from her left shoulder. This form of Vajrayoginī is similar in many respects to the forms of both Nairātmā and Vajravārāhī, so much so, indeed, that a confusion is likely to arise in the identification of their images. If an image shows the dancing attitude in Ardhaparyaṅka, it may be identified as Nairātmā or Vajravārāhī, but if it shows the Ālīḍha attitude, it may have to be identified as Vajrayoginī. The excrescence near the right ear and the corpse lying on its chest is peculiar only to Vajravārāhī; while the absence of the excrescence and the corpse lying on its back point to Nairātmā. The Ālīḍha attitude is peculiar only to Vajrayoginī.

(III) YELLOW FORM

Colour—Yellow Arms—Two
Symbols—Kartri and Kapāla

She may also have a Yellow form when according to the Sādhana, she will carry the Kartri and the Kapāla, but in other respects will be identical with the one just described. Another Sādhana adds the information that the Kapāla should be filled with the blood of the Devas (gods) and the Asuras (demons) and that the hand carrying the Kartri may show the Tarjanī also.

Vajrayoginī is one of the consorts of Heruka, who remains with her in yab-yum, and their union is the subject of the celebrated Heruka-Tantra. The temple of Vajrayoginī at Sāṅku (Fig. 191) in Nepal does not contain an image of any of these varieties of Vajrayoginī. It contains the image of Ugratārā, more popularly known as Mahācīna-Tārā, which is believed to have been carried over there by Bengali priests from a place of the same name in the District of Dacca, about A.D. 1350, when the Muhammadans led their victorious armies over Eastern Bengal.

Images of Vajrayoginī are found in Tibet[1].

8. PRASANNATĀRA

Colour—Yellow Faces—Eight
Arms—Sixteen

Prasannatārā is mentioned twice in the Sādhanamālā, once as a companion of Aṣṭabhujā Kurukullā and once again as a principal deity in the Sādhana. As a companion of Kurukullā she is red, but her independent form shows the yellow colour. Thus in the absence of more definite information, she has to be assigned to the family of the Dhyāni Buddha Ratnasambhava of yellow colour. The Sādhana devoted to her independent form gives her the epithets of Amṛtamukhī and Amṛtalocanā and there is no doubt that except for the face on the top all her seven faces are represented as having charmingly sweet expression. But she is not benign and peaceful. She is fearful like Vidyujjvālākarālī, a form of Ekajaṭā. The Dhyāna describes her form in the following terms :

"Hemavarṇāṁ mahāghorāṁ Tārādevīṁ maharddhikāṁ I
Trinetrāṁ aṣṭavadanaṁ bhujaṣoḍaśabhūṣitāṁ II
Ūrdhvapiṅgalakeśāṁ sārdraśatārdhamuṇḍamālākṛtahārāṁ.
Pratyālīḍhapadopetāṁ jagattrāṇāṁ mahābalāṁ I
Vicitravastranepathyāṁ hasantīṁ navayauvanāṁ II

Pradhānamukhaṁ pītaṁ dakṣiṇaṁ dvitīyaṁ nīlaṁ, tṛtīyaṁ śyāmaṁ caturthaṁ gaganaśyāmaṁ,vāme kundasannibhaṁ, dvitīyaṁ raktaṁ, tṛtīyaṁ gaganaṣyāmaṁ ūrdhvāsyaṁ dhūmravarṇābhaṁ mahāghoraṁ vikaṭotkaṭaṁ ; dakṣiṇa-kareṣu khaḍga-utpala-śara-vajra-aṅkuśa-daṇḍa-kartri-abhayadharāṁ ; vāmabhujeṣu sapāśatarjanī-kapāla-dhanuḥ-khatvāṅga-vajrapāśa-Brahmaśiraḥ-ratnakalaṣadharāṁ ; viśvapadmacandrasthāṁ sūryyaprabhāvibhūṣitāṁ ; vāmapādena Indraṁ, dakṣiṇapādena Upendraṁ, pādadvayamadhye Rudraṁ Brahmāṇaṁ cākramya sthitāṁ, sarvāvaraṇavināśanīṁ bhāvayet.

Prasannatārā-Sādhanaṁ." Sādhanamālā, p. 241

"The worshipper should conceive himself as (Prasannatārā) who is of golden complexion, of terrible appearance, bestows prosperity, is three-eyed, eight-faced and sixteen-armed. Her brown hair rises upwards and her necklace is made of half-a-hundred heads wet with blood. She emancipates the universe and is terrible to behold. She stands in the Pratyālīḍha attitude, has smiling faces, is in the fulness of youth and her garments are of variegated colour. Her first face is yellow, the second to the right is blue, the third green, and the fourth blue like the sky ; the face to the left is white like the Kunda flower, the second red, and the third blue like the sky ; the face on the top is of the colour of smoke, terrible in appearance, distorted and disfigured. In her eight right hands are : 1. the Khaṭvāṅga, 2. the Uptala, 3. the arrow, 4. the Vajra, 5. the Aṅkuśa, 6. the staff, 7. the Kartri and 8. the Abhaya pose ; and in the left 1. the noose with the Tarjanī, 2. the Kapāla, 3. the bow, 4. the Khatvāṅga, 5. the Vajra, 6. the noose, 7. the head of Brahmā, and 8. the vessel of gems. She stands on the moon over the double lotus, is radiant with the glow of the sun, tramples under her left foot Indra, under the right Upendra, and presses Rudra and Brahmā between the two, and destroys the veils of ignorance".

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[1] Gordon : TLP, p. 81.

Fig. 192 illustrates a Nepalese drawing of the goddess which tallies with the Sādhana in major details.

CHAPTER XI

COLLECTIVE DEITIES

It has been pointed out earlier that the Buddhists, in the medieval age started an unrelenting process of deification by turning all objects, cosmic principles, literature, letters of the alphabet, the directions and even the desires into gods and goddesses, with forms, colour, poses of sitting, and weapons. In this manner the ten directions, eight kinds of head-dress, the different kinds of protection, the dances, musical instruments, components of the door, four kinds of light, important animals, and various other things were all deified with form, colour and weapons. In this chapter these collective deities will be briefly described.

I. TEN GODS OF DIRECTION

The process of deification was applied in Vajrayāna to the four cardinal directions, North, South, East and West, and the four intermediate corners, such as Vāyu, Agni, Iśāna and Nairṛta. With the top and the bottom the quarters numbered ten, and thus the Buddhist Tantras added ten gods of the quarters to the already numerous gods in their pantheon. The deities of the ten quarters are not, however, the monopoly of the Buddhists, and it is believed that the Buddhists were indebted to the Hindus for the deification of the quarters. Amongst the Hindus the eight Dikpālas are commonly found in the Purāṇas and Tāntric works. The Dikpālas are supposed to guard the ten quarters, and are said to be the presiding deities of these directions, or in other words, they are regarded as the embodiments of these quarters in the form of deities.

The Buddhists improved upon the original ideas of the Hindus and showed in an artistic style their origin in an Assembly of the Faithful where the Highest Lord sits in different Samādhis (meditations), and the rays issuing out of his body condense themselves first into syllables which give rise to the different Guardians of the Gates. This process of deification is described in the first chapter of the Guhyasamāja a resume of which is already given in this book in the very first chapter.

These deities of the ten quarters are frequently mentioned in the Sādhanas. In the Maṇḍalas of the Niṣpannayogāvali they are invariably present and their places are accurately stated. They are always collectively mentioned in the Maṇḍalas or Circles of deities where the directions play an important part. Their chief function is to remove all sorts of obstacles for the protection of Dharma.

The ten deities of the quarters are described differently in the different Maṇḍalas in the Niṣpannayogāvalī, and they are sometimes represented along with their Śaktis often in close embrace. They are often violent in appearance, and although it is not possible here to deal with all their forms, it is not reasonable to omit a reference to them in the present state of our knowledge of the Buddhist pantheon. The ten deities are, therefore, described here one after another in their recognized order, with the relevant passages from the Niṣpannayogāvalī describing their forms.

1. YAMĀNTAKA

Colour—Blue Arms—Six
Faces—Three Direction—East

Yamāntaka presides over the East and is one of the popular deities of the Buddhist pantheon. He is also known as Yamāri who is often endowed with two forms known as Kṛṣṇa-Yamāri and Rakta-Yamāri. Some of his forms and Sādhanas have already been dealt with in an earlier chapter. Independent Tantras are also ascribed to his worship. As a guardian of the Eastern quarter Yamāntaka is described in the Mañjuvajra Maṇḍala of the Niṣpannayogāvalī, alone with his nine other colleagues. He is described there as :

"Tatra pūrvasyāṁ ārāyāṁ Yamāntakaḥ kṛṣṇaḥ kṛṣṇasitaraktamukhaḥ kṛṣṇavajramudgara-khaḍga-maṇi-kamaladhārī". NSP, p. 1

"On the Eastern spoke of the wheel there is Yamāntaka of blue colour. His three faces have blue, white and red colour. He holds in his four hands the hammer marked with the blue Vajra, the sword, the jewel and the lotus."

Yamāntaka is six-armed like all other Krodha deities of the quarters. All the Krodha deities including Yamāntaka embrace their Śaktis with their two principal hands.

In the Vajrahūṅkāra Maṇḍala his second name is given as Vajradaṇḍa. His images are found in China[1] as also in Tibet[2].

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[1] Clark : TLP, II, pp. 52, 73.

[2] Gordon : ITL, p. 90 ; Getty : GNB, p. 164.

2. PRAJNĀNTAKA

Colour—White
Faces—Three
Arms—Six
Direction—South

The second deity in the series is Prajñāntaka who presides over the Southern direction. He is described in the same Maṇḍala as :

"Dakṣiṇasyāṁ Prajñāntakaḥ sitaḥ [sita] kṛṣṇaraktamukho Vajrāṅkitasitadaṇḍāsimaṇipadmadhārī."
NSP, p. 2

"In the South, there is Prajñāntaka, who is white in colour having three faces of white, blue and red colour. In his four hands he shows the white staff marked with a Vajra, the sword, the jewel and the lotus."

The two other hands hold the Śakti. In the Vajrahūṅkāra Maṇḍala his second name is given as Vajrakuṇḍalī. His images are found in China[1].

3. PADMĀNTAKA

Colour—Red
Faces—Three
Arms—Six
Direction—West

The third Lord of the quarters is Padmāntaka who is described in the Niṣpannayogāvalī with the following words :

"Paścimāyāṁ Padmāntako raktaḥ raktanīlasitāsyo raktapadmāsimaṇicakradhārī".
NSP, p. 2

"Padmāntaka is in the West and is red in colour with three faces of red, blue and white colour. He holds the red lotus, the sword, the jewel and the discus".

The two principal hands hold the Śakti in embrace. In the Vajrahūṅkāra Maṇḍala he is known by the name of Vajroṣṇīṣa. His images are found in China[2].

4. VIGHNĀNTAKA

Colour—Green
Faces—Three
Arms—Six
Direction—North

The fourth deity in the series is Vighnāntaka who is already well-known and an account of whom appears in an earlier chapter of this book. Vighnāntaka as the lord of the North appears in the Niṣpannayogāvalī as follows :

"Uttarasyāṁ Vighnāntako haritaḥ haritasitaraktamukhaḥ karālavajrāsimaṇipadmadhārī".
NSP, p. 2

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1. Clark : TLP, II, p. 59.
2. For his statuette in China as Vajroṣṇīṣa, see Clark : TLP, II, pp. 49, 65.

"Vighnāntaka is in the North and is green in colour. His three faces show green, white and red colour. He holds the fearful Vajra, the sword, the jewel and the lotus."

The principal hands embrace the Śakti as usual. In the Vajrahūṅkāra Maṇḍala his second name is Analārka. His images are found in China[1].

5. TAKKIRĀJA

Colour—Blue Faces—Three

Arms—Six Direction—Agni (S. E.)

Takkirāja as the guardian of the Agni corner is very frequently referred to in the Niṣpannayogāvalī. He is described as :

"Āgneyyāṁ Takkirājo nīlaḥ nīlasitaraktāsyo nīladaṇḍakhaḍgamaṇyabjadhārī". NSP, p. 2

"Takkirāja is in the Agni corner and is blue in colour. His three faces are blue, white and red. He holds the blue staff, the sword, the jewel and the lotus."

The two principal hands hold the Śakti as usual.

In the Vajrahūṅkāra Maṇḍala his name is Vajrayakṣa. In the Dharmadhātuvagīśvara Maṇḍala he is Vajrajvālānalārka. His images are found in China[2].

6. NILADAṆḌA

Colour—Blue Faces—Three

Arms—Six Direction—Nairrta (S. W.)

The sixth deity in the series is Nīladaṇḍa who is the presiding deity of the Nairṛta corner. His form is described as :

"Nairṛtyāṁ Nīladaṇḍaḥ kṛṣṇaḥ kṛṣṇasitaraktāsyo nīladaṇḍakhaḍgamaṇyabjadhārī". NSP, p. 2

"In the Nairṛta corner appears Nīladaṇḍa who is of blue colour having three faces of blue, white and red colour. He holds the blue staff, the sword, the jewel and the lotus."

The two principal hands hold the Śakti.

In the Vajrahūṅkāra Maṇḍala his name is Vajrakāla. But in the Dharmadhātuvāgīśvara Maṇḍala his name is Herukavajra. His images are found in China[3].

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[1] Clark : TLP, II, pp. 217, 311.

[2] Clark : TLP, II, p. 303 (as Takkirāja), pp. 69, 145, 269 (as Vajrayakṣā).

[3] Clark : TLP, II, p. 49 (as Nīladaṇḍa); and p. 75 (as Vajrakāla).

7. MAHĀBALA

Colour—Blue Faces—Three
Arms—Six Direction—Vāyu (N. W.)

The seventh deity in the series is Mahābala, who is the presiding deity of the intermediate corner of Vāyu. His form is described in the Niṣpannayogāvalī in the following words :

"Vāyavyāṁ Mahābalaḥ kṛṣṇaḥ kṛṣṇasitaraktamukhaḥ triśūlāsimaṇikamaladhārī."
NSP, p. 2

"In the Vāyu corner appears Mahābala of blue colour with three faces of blue, white and red colour. He holds the Triśūla, the sword, the jewel and the lotus."

As usual, with the principal hands he holds the Śakti.

In the Vajrahūṅkāra Maṇḍala he is given the name of Mahākāla. But in the Dharmadhātuvāgīśvara Maṇḍala he is known as Paramāśva. His images are found in China[1].

8. ACALA

Colour—Blue Faces—Three
Arms—Six Direction—Iśāna (N. E.)

Acala is the eighth deity in the series, and is regarded as the presiding deity of the Iśāna corner. His form is several times described in the Niṣpannayogāvalī. It is probable that this deity is the same as Acala who is known as Caṇḍaroṣaṇa and is described already in an earlier chapter.

The description of his form is given below :

"Aiśānyāṁ Acalo nīlakekaraḥ nīlasitaraktāsyaḥ khaḍgavajramaṇipadmadhārī."
NSP, p. 2

"In the Iśāna corner there is Acala with blue complexion. His three faces are blue, white and red. He holds the sword, the Vajra, the jewel and the lotus."

In the two principal hands he holds the Śakti in embrace.

In the Vajrahūṅkāra Maṇḍala he is given the name of Vajrabhīṣaṇa, but in the Dharmadhātuvāgīśvara Maṇḍala his name is Trailokyavijaya. His images are found in China[2].

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[1] Clark : TLP, II, pp. 49, 217 (as Mahābala) ; p. 75 (as Mahākālavajra).

[2] Clark : TLP, II, p. 116 (as Trailokyavijaya).

9. UṢṆĪṢA

Colour—Yellow   Faces—Three
Arms—Six   Direction—Up

The ninth deity in this series is Uṣṇīṣa who is also known as Uṣṇīṣacakravartī, and presides over the sky above. His form is described thus in the Niṣpannayogāvalī :

"Ūrdhve Uṣṇīṣacakravartī pītaḥ pītanīlaraktāsyaḥ pītacakrakhadgamaṇipadmadhārī". NSP, p. 2

"In the upper region there is Uṣṇīṣacakravartī of yellow colour. His three faces are yellow, blue and red. He holds the yellow discus, the sword, the jewel and the lotus."

His two principal hands hold the Śakti as usual. His images are found in China[1].

10. SUMBHARĀJA

Colour—Blue   Faces—Three
Arms—Six   Direction—Down

The tenth deity in this series, is Sumbharāja who is the embodiment of the Nether regions. His form is described in the Mañjuvajramaṇḍala as follows :

"Adhaḥ Sumbharājo nīlaḥ nīlasitaraktāsyo vajrakhaḍgamaṇikamalabhṛt." NSP, p. 2

"Below is Sumbharāja who is blue in colour. His three faces are blue, white and red. He holds in his four hands the Vajra, the sword, the jewel and the lotus."

With the two principal hands he holds the Śakti in embrace.

In the Vajrahūṅkāra Maṇḍala he is known by the name of Vajrapātāla. He is not represented in the Chinese collection.

II. SIX GODDESSES OF DIRECTION

Just as there are ten gods of the quarters of all the Maṇḍalas of principal gods, even so there are six goddesses presiding over the six quarters, with different names and different weapons in their hands. An account of these goddesses is not only interesting but also very important for the purpose of identifying deities of the Buddhist pantheon. Their names and weapons are recorded in the Maṇḍala of Vajratārā in the Niṣpannayogāvalī (p. 38) as also in the Vajratārāsādhanam (p. 185) in the Sādhanamālā. If Puṣpā, Dhūpā, Dīpā and Gandhā are added, the number will be ten for the directions.

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[1] Clark : TLP, II, p. 76.

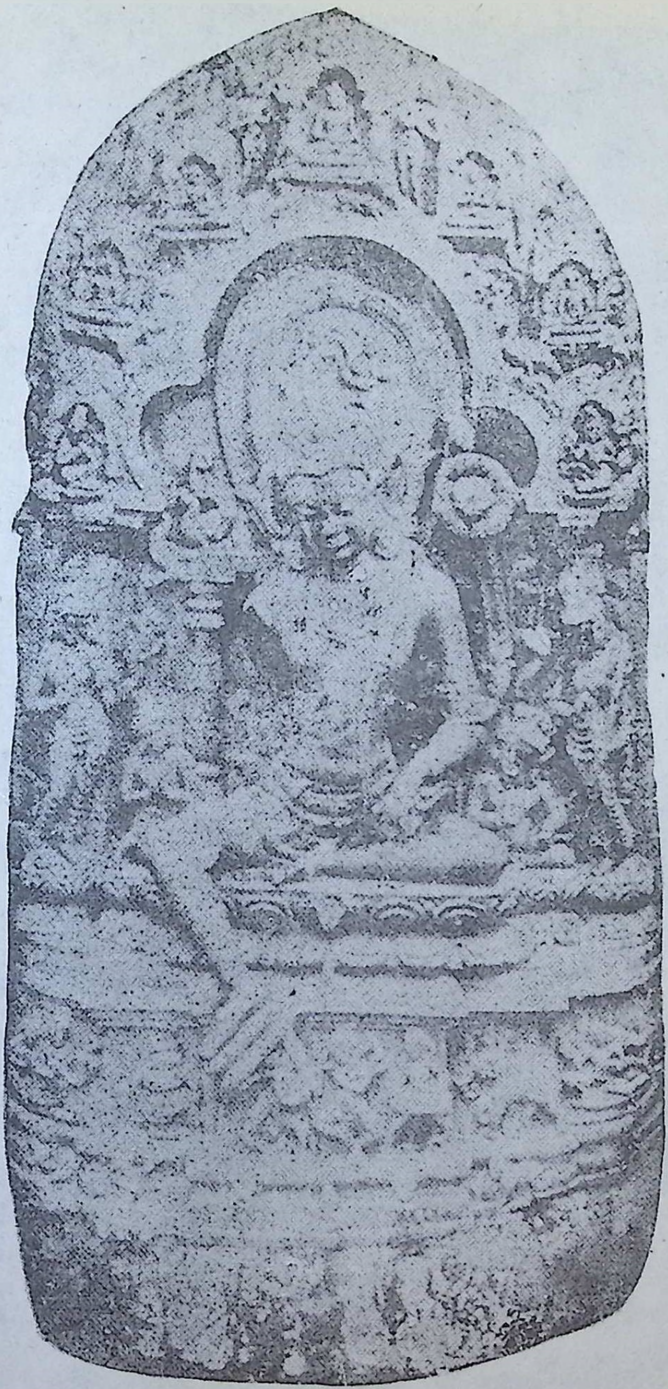

Fig. 103 Khasarpana
(*Vikrampur, Dacca*)

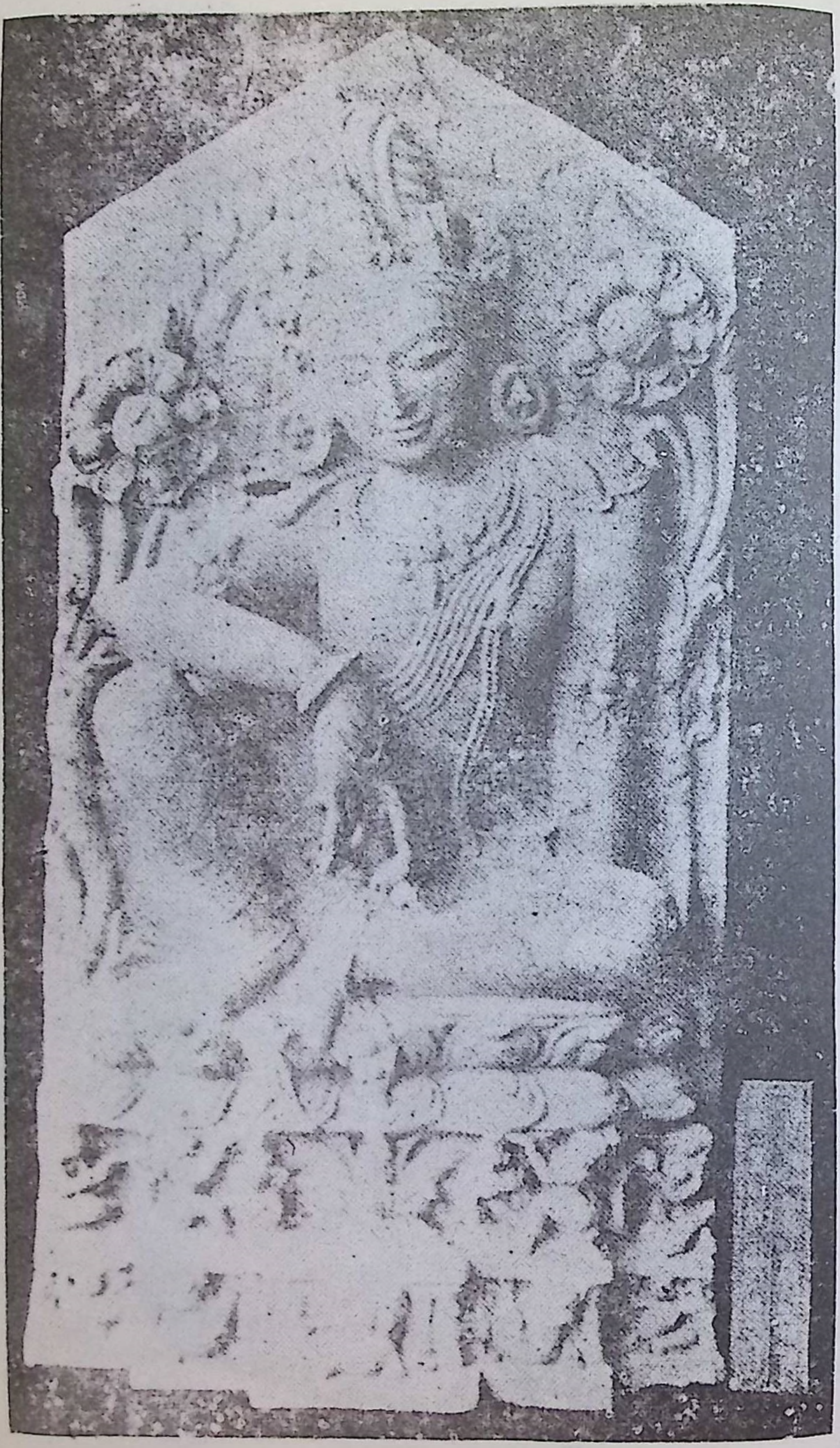

Fig. 105 Lokanātha
(*Mahoba*)

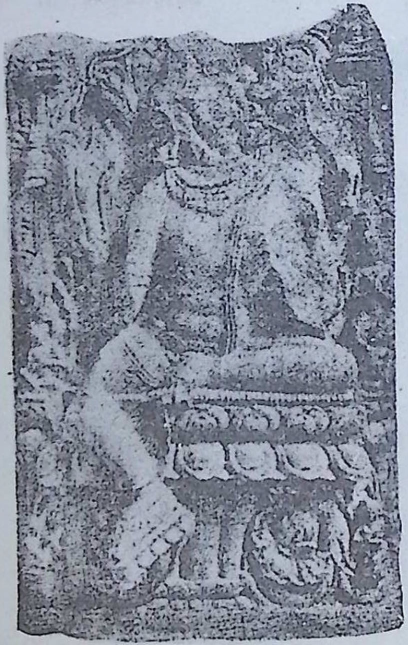

Fig. 104 Khasarpana
(*Indian Museum*)

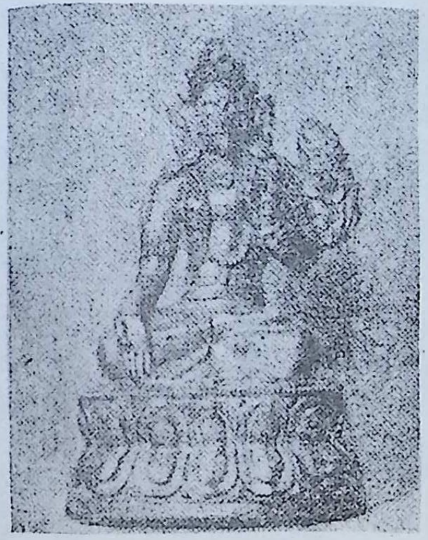

Fig. 106 Lokanatha
(*Baroda Museum*)

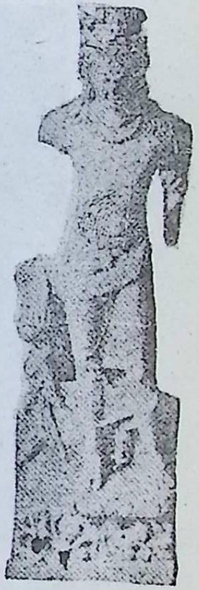

Fig. 107 Lokanātha
(*Sarnath*)

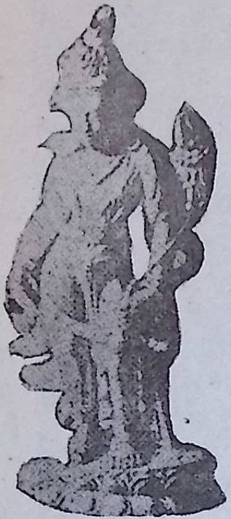

Fig. 108 Lokanātha
(*Nepal*)

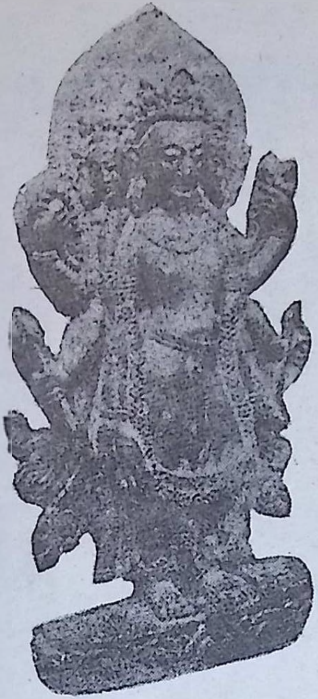

Fig. 109 Hālāhala
(*Nepal*)

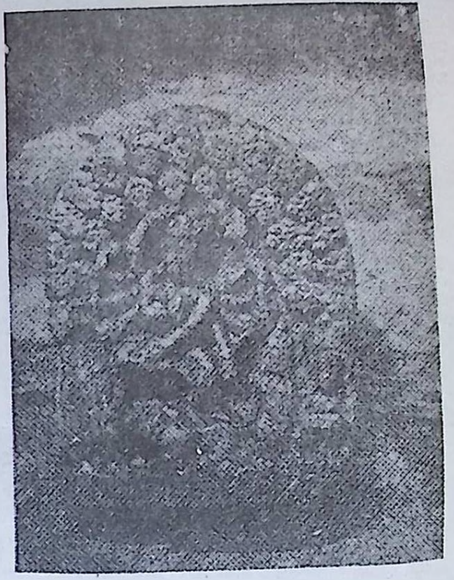

Fig. 110 Padmanarttesvara
(*Nepal*)

Fig. 111 Padmanarttesvara
(Peiping)

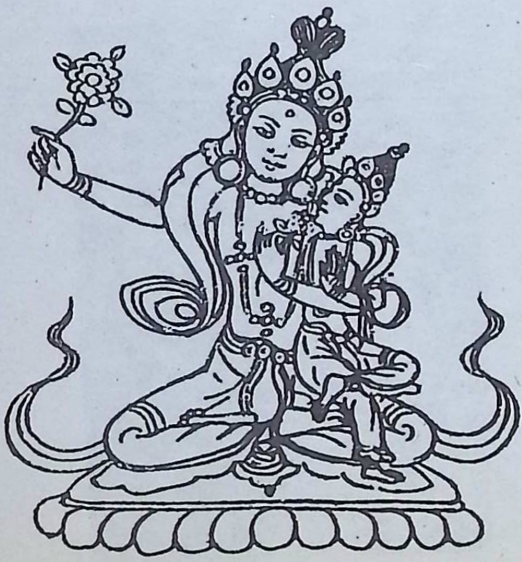

Fig. 112 Padmanarttesvara

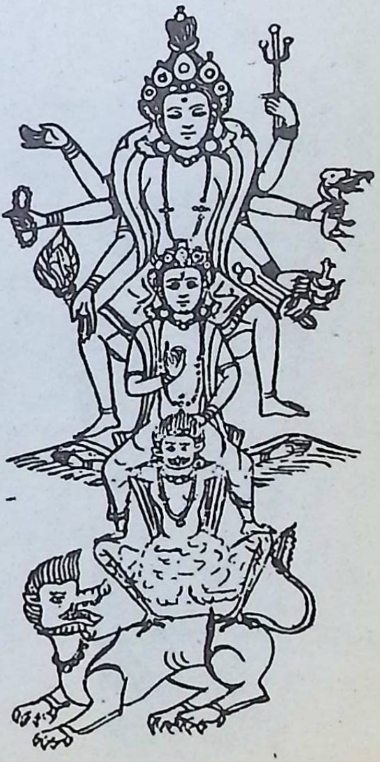

Fig. 113 Hariharihariharivāhana

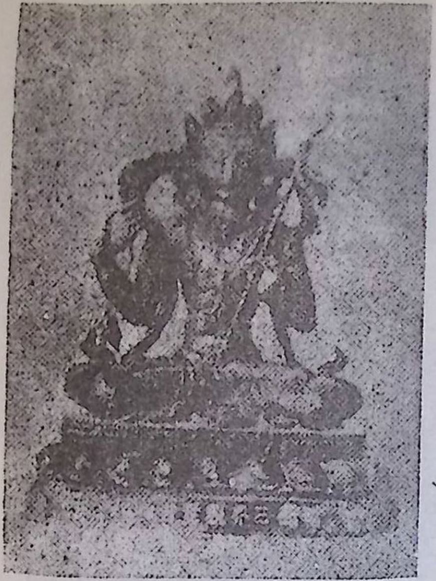

Fig. 114 Trailokyavaśaṅkara
(*Peiping*)

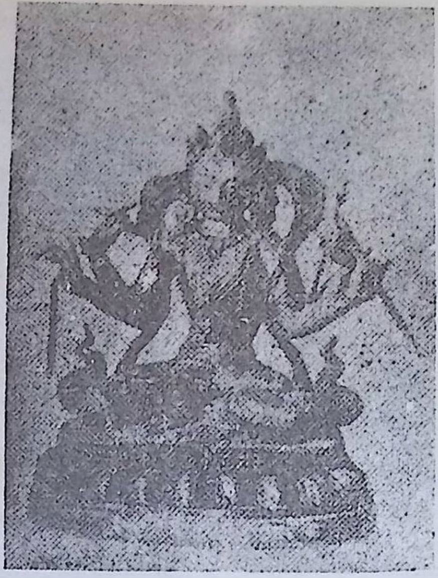

Fig. 115 Rakta-Lokeśvara
(*Peiping*)

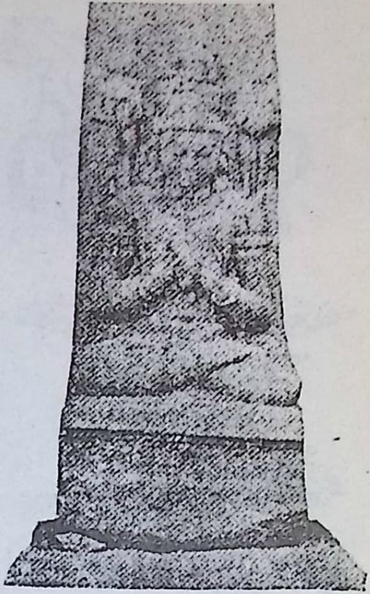

Fig. 116 Nīlakantha
(*Sarnath*)

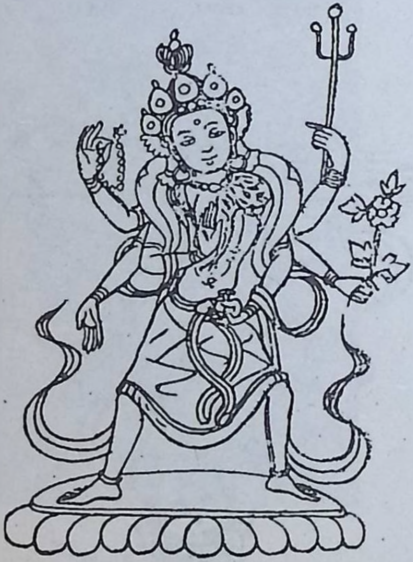

Fig. 117 Sugatisandarsana

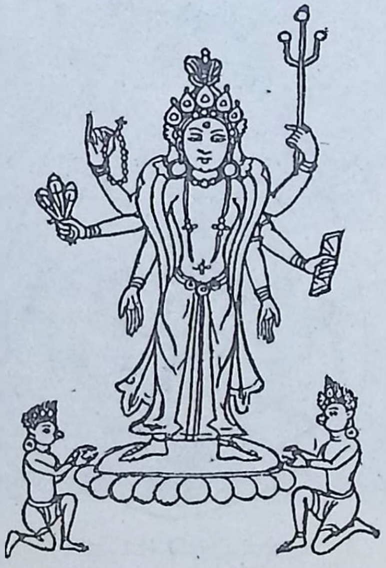

Fig. 118 Pretasantarpita

Fig. 119 Sukhāvatī Lokeśvara
(*Nepal*)

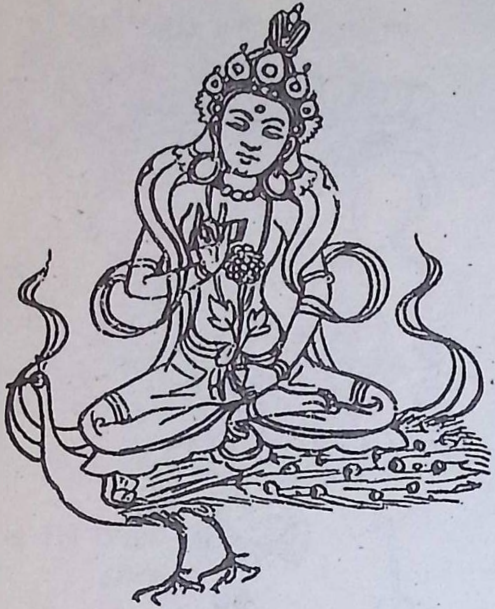

Fig. 120 Vajradharma

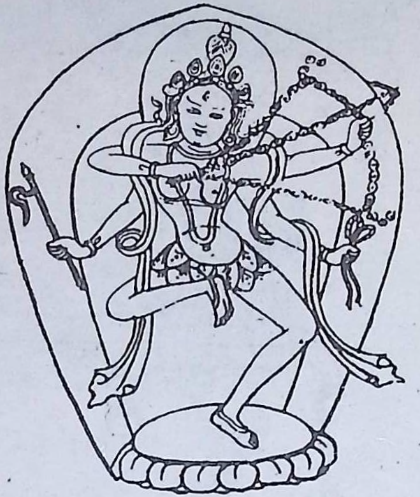

Fig. 121 Kurukullā
(*Nepalese Drawing*)

Fig. 122 Kurukullā
(*Peiping*)

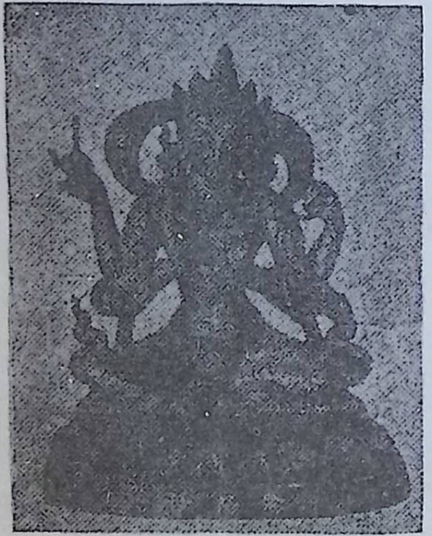

Fig. 123 Bhrkuti
(*Peiping*)

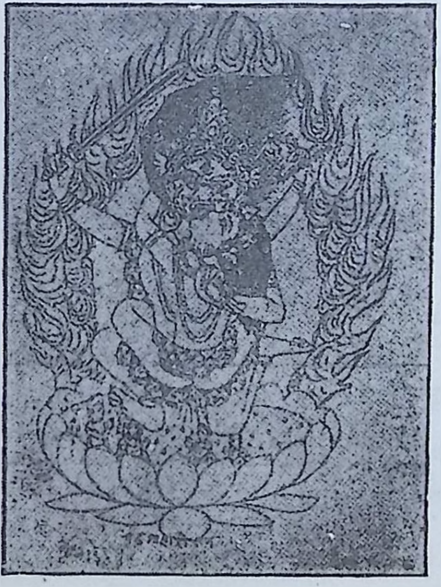

Fig. 124 Candarosana

Fig. 125 Heruka
(*Dacca Museum*)

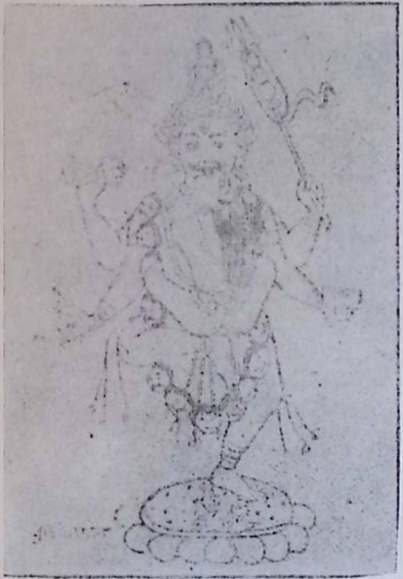

Fig. 126 Buddhakapāla

Fig. 127 Buddhakapāla
(*Baroda Museum*)

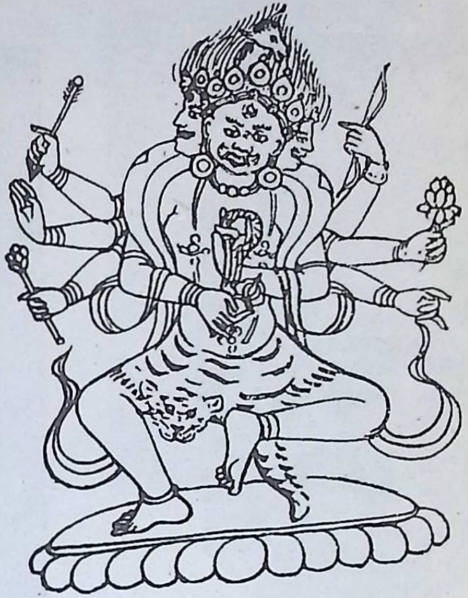

Fig. 128 Hayagrīva

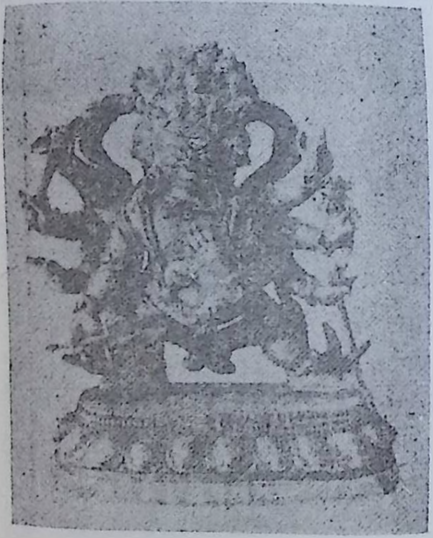

Fig. 129 Hayagrīva
(*Peiping*)

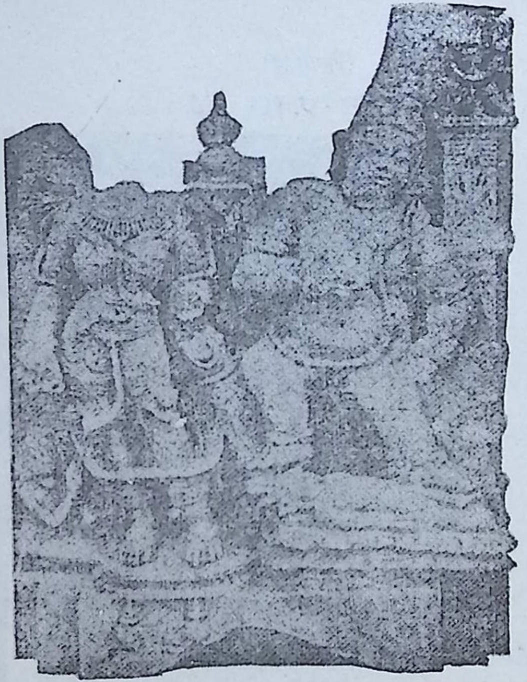

Fig. 130 Ucchuṣma-Jambhala
(*Sarnath*)

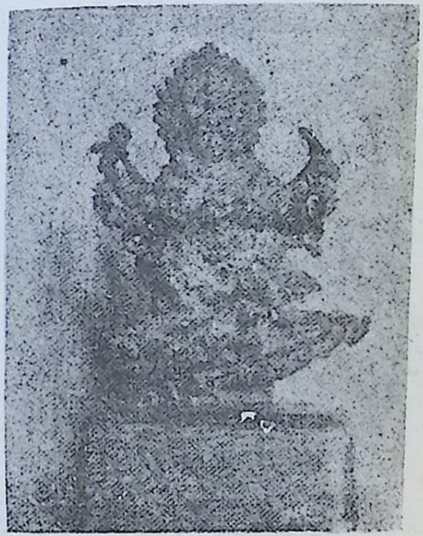

Fig. 131 Vighnāntaka
(*Baroda Museum*)

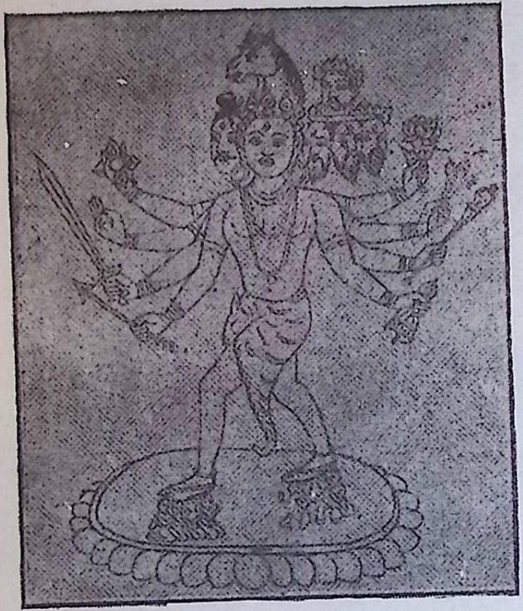

Fig. 132 Paramāśva

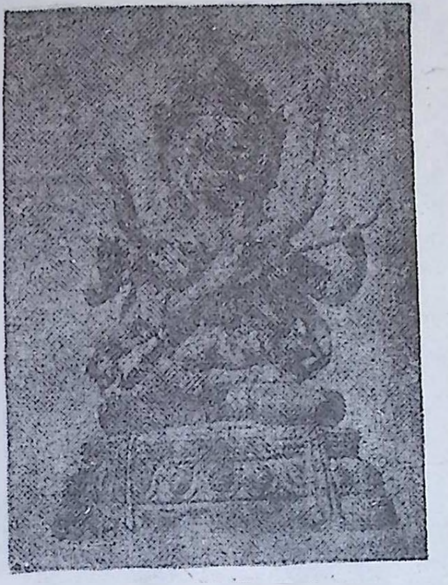

Fig. 133 Yogāmbara
(*Peiping*)

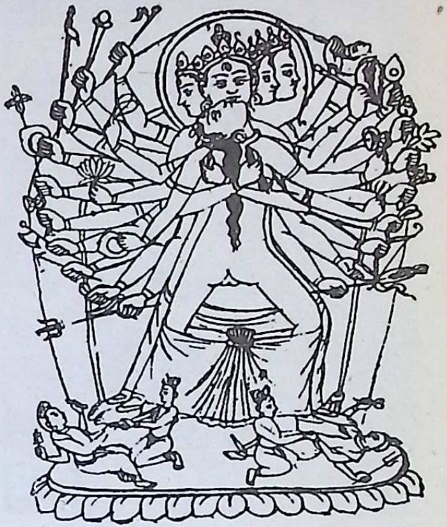

Fig. 134 Kālacakra
(*Nepalese Drawing*)

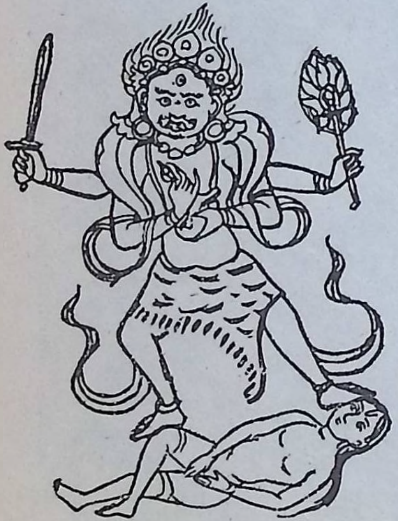

Fig. 135 Mahācīna Tārā

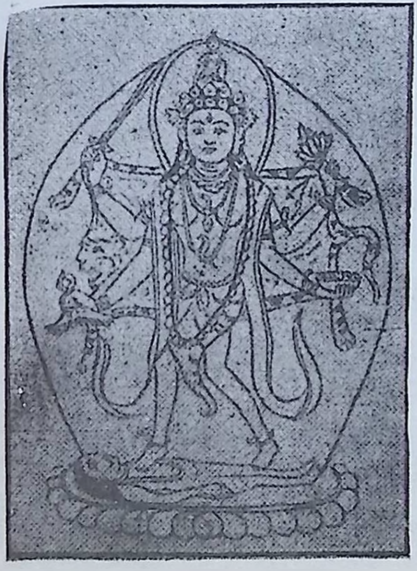

Fig 136 Mahācīna Tārā

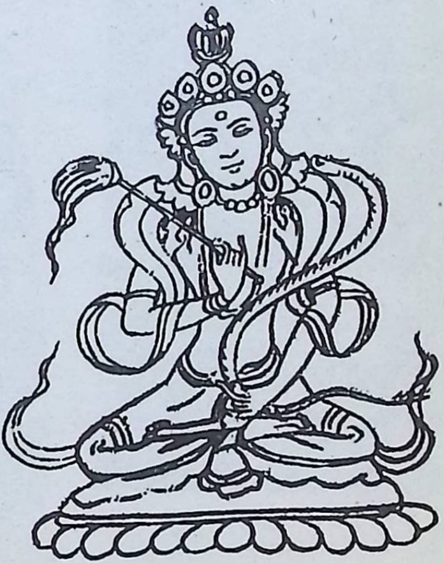

Fig. 137 Jāṅgulī

Fig. 138 Ekajaṭā
(*Indian Museum*)

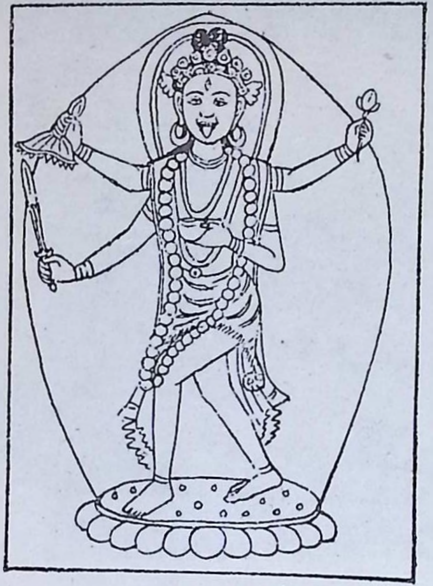

Fig. 139 Ekajaṭā

Fig. 140 Parṇaśabarī

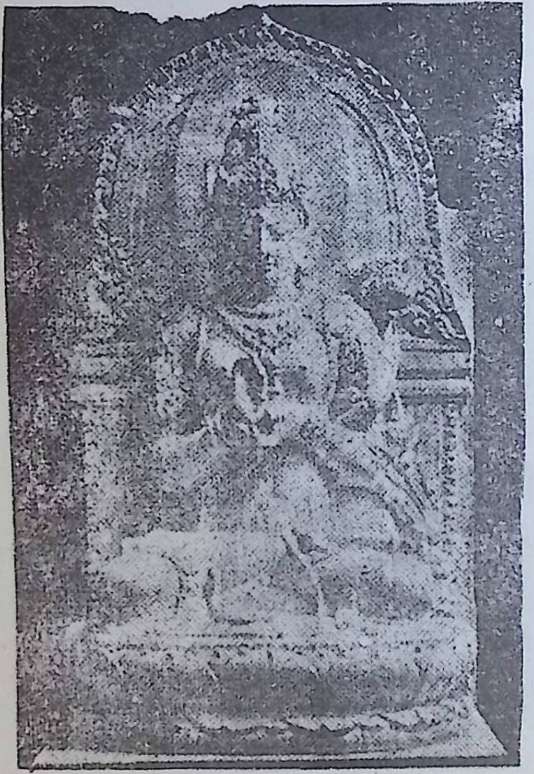

Fig. 141 Prajñāpāramitā
(*Leiden, Holland*)

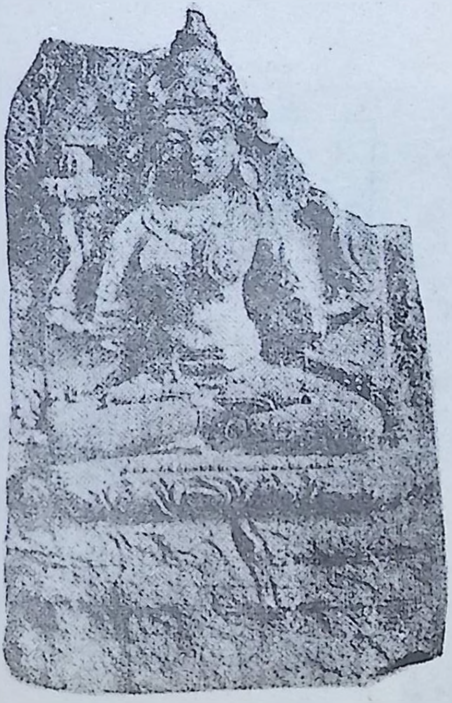

Fig. 142 Prajñāpāramitā
(*Indian Museum*)

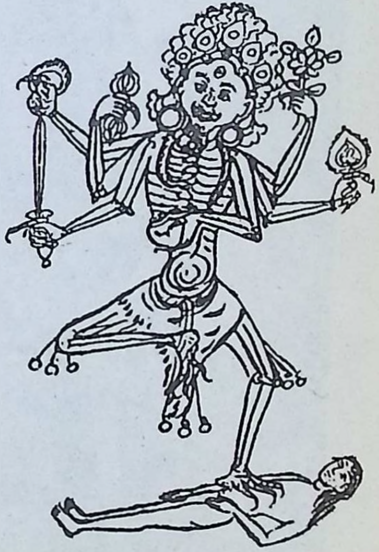

Fig. 143 Vajracarcikā

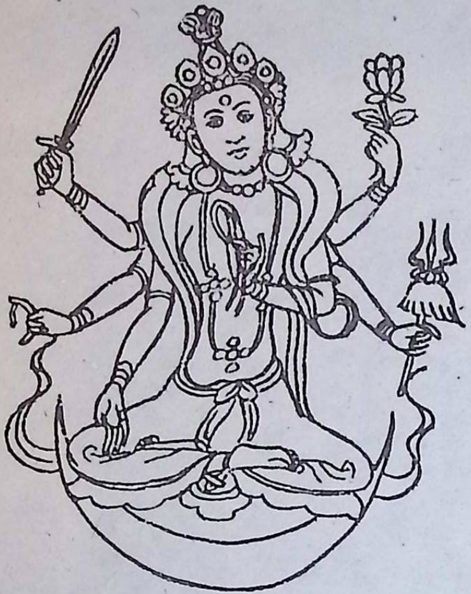

Fig. 144 Pratyangira

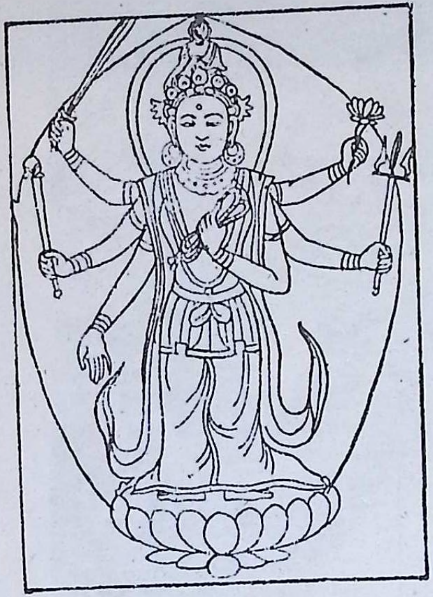

Fig. 145 Pratyangira

Fig. 146 Pratyangira
(*Nepal*)

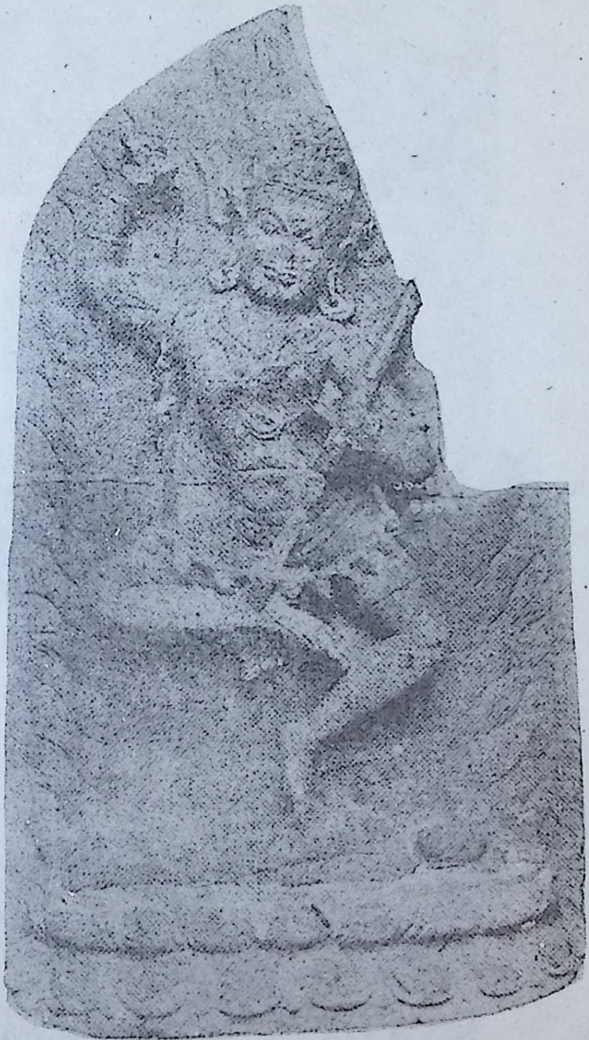

Fig. 148 Nairatma

(*Indian Museum*)

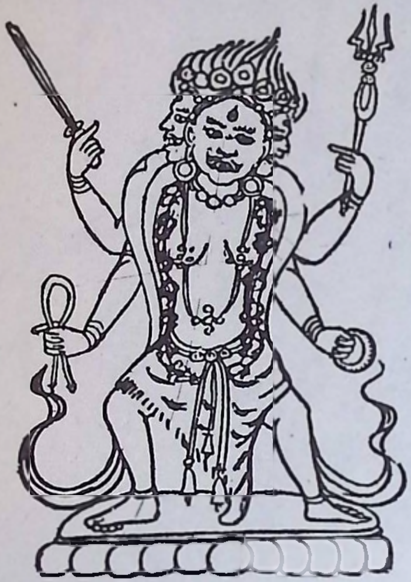

Fig. 147 Dhvajāgrakeyūrā

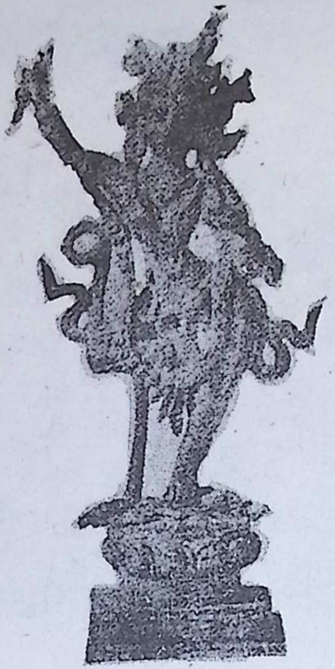

Fig. 149 Nairātmā
(*Vangiya Sahitya Parisat*)

Fig. 150 Vajravidāraṇī

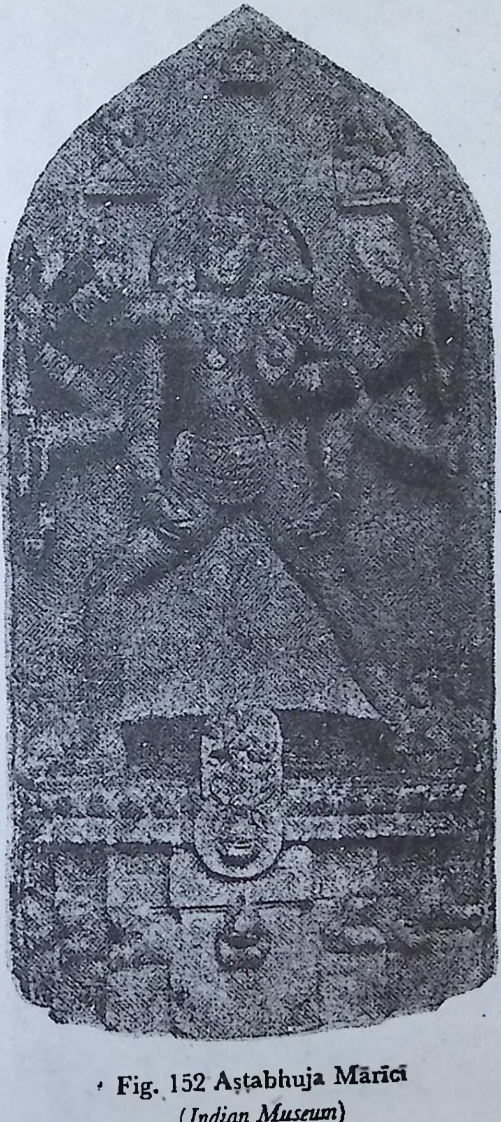

Fig. 152 Aṣṭabhuja Mārīci
(*Indian Museum*)

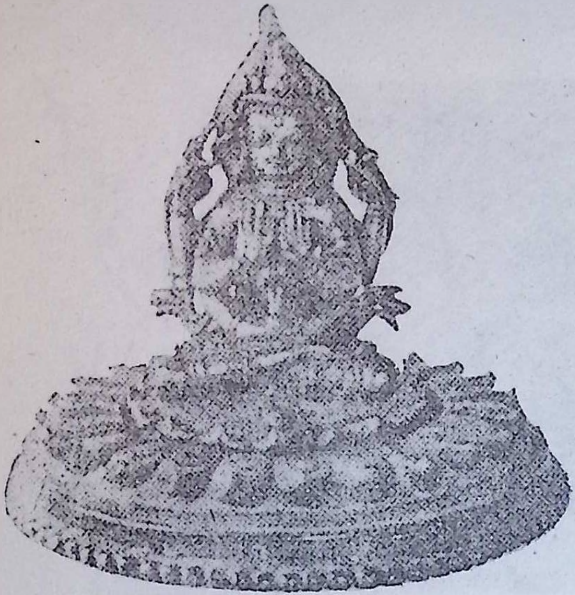

Fig. 151 Nāmasangīti
(*Nepal*)

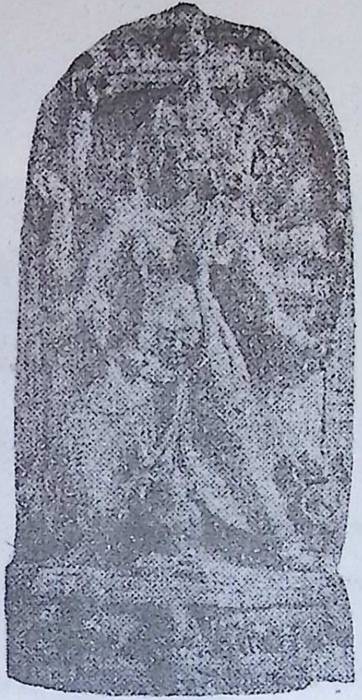

Fig. 153 Astabhuja Mārīcī
(*Indian Museum*)

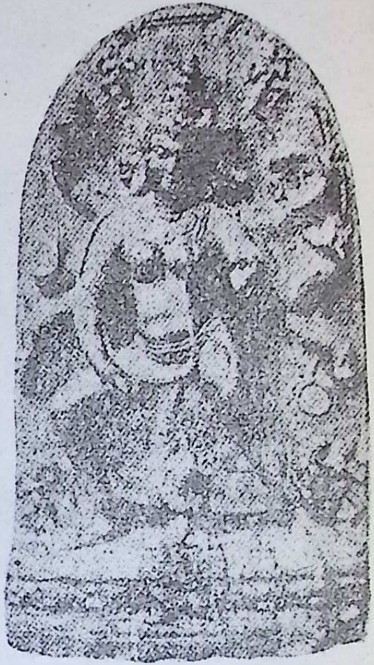

Fig. 154 Astabhuja Mārīcī
(*Lucknow Museum*)

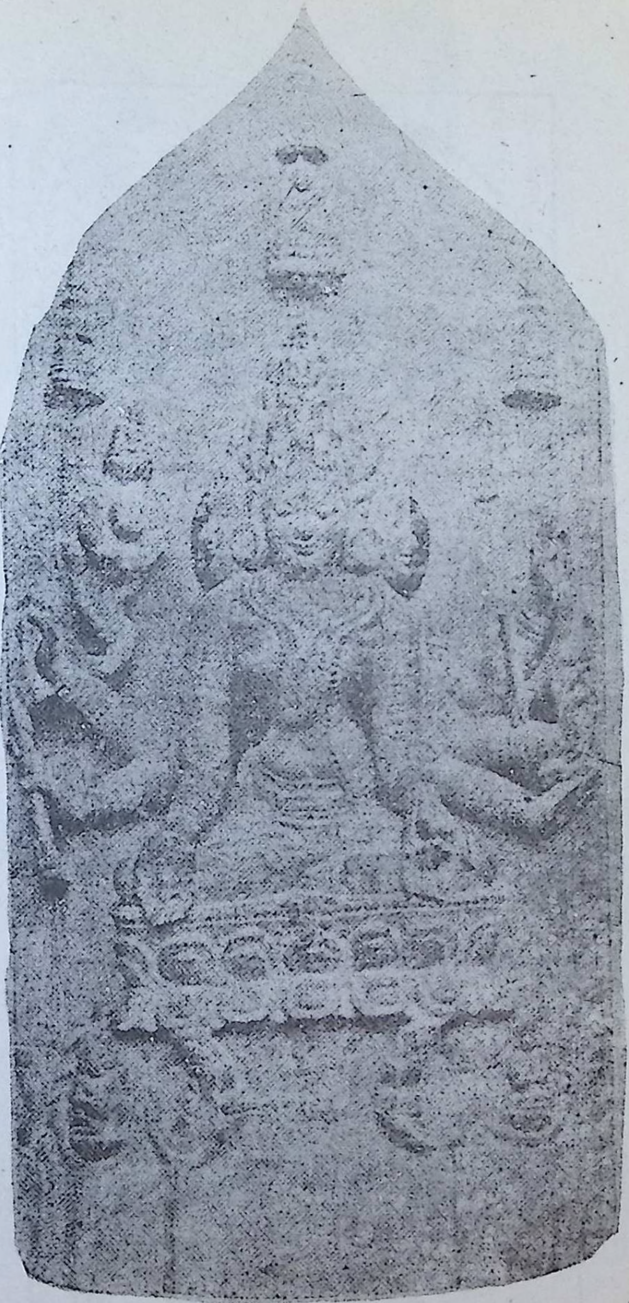

Fig. 156 Uṣṇīṣavijayā
(*Indian Museum*)

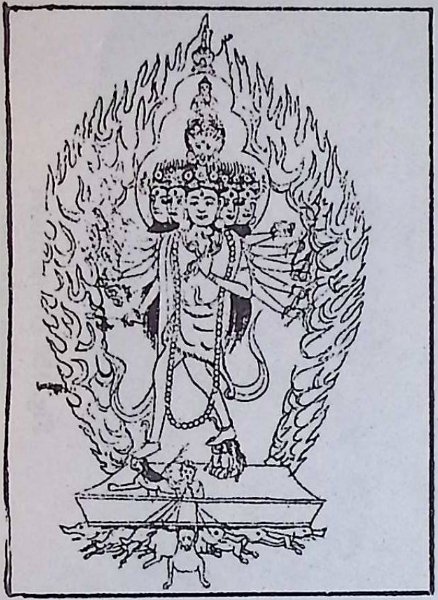

Fig. 155 Daśabhujasita-Mārīcī

Fig. 157 Uṣṇiṣavijayā

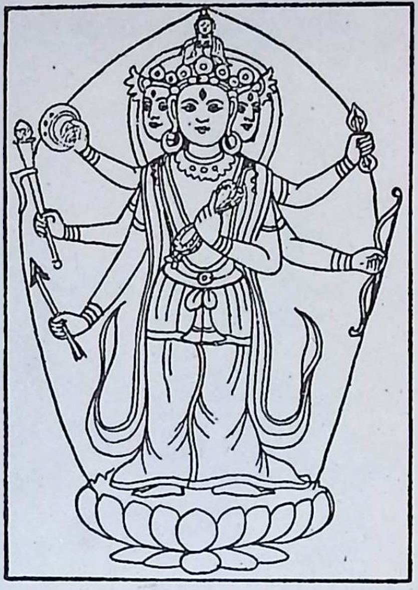

Fig. 158 Sitātapatrā Aparajitā

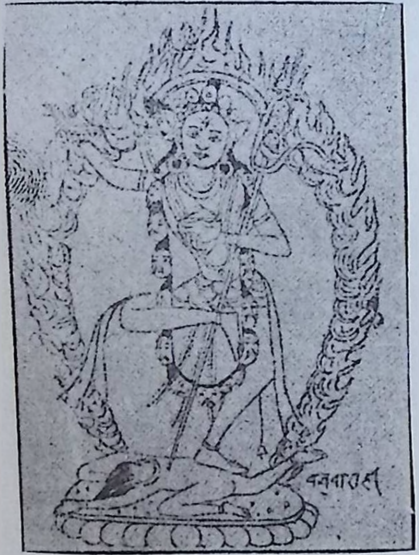

Fig. 159 Vajravārāhī

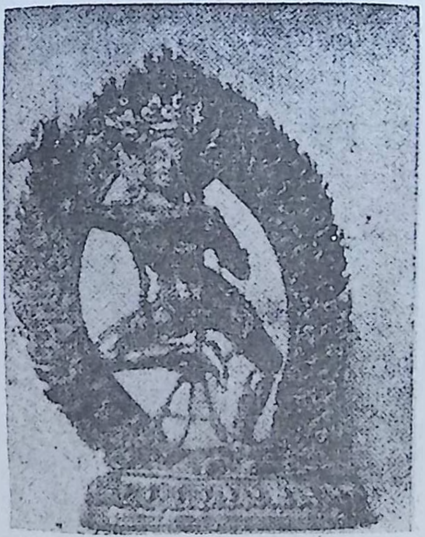

Fig. 160 Vajravārāhī
(*Baroda Museum*)

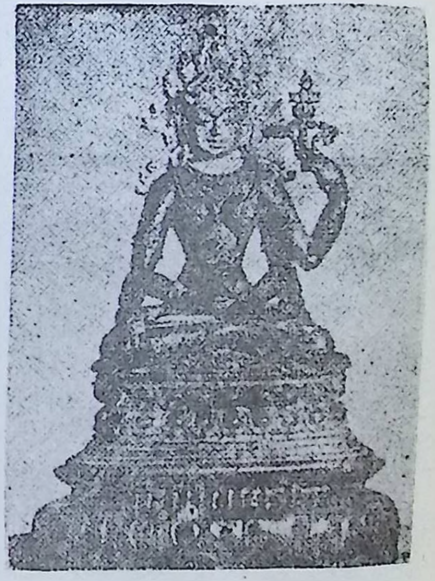

Fig. 161 Cundā
(*W. B. Whitney collection,*
New York)

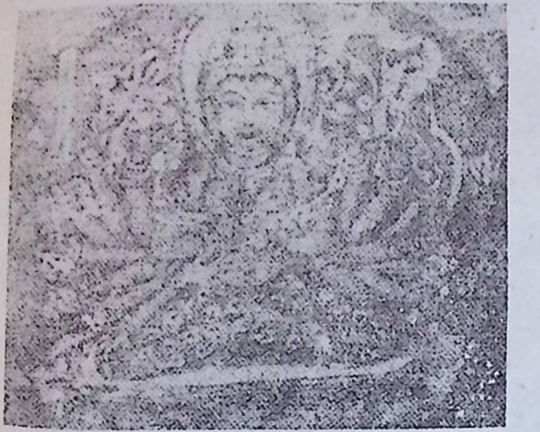

Fig. 162 Cundā
*(Miniature painting
from a Cambridge Ms.)*

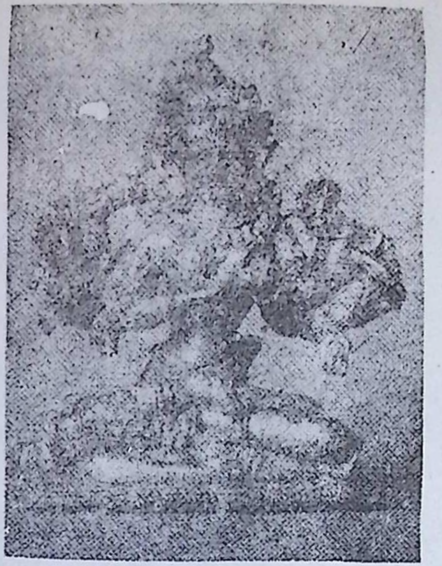

Fig. 163 Cundā
(Baroda Museum)

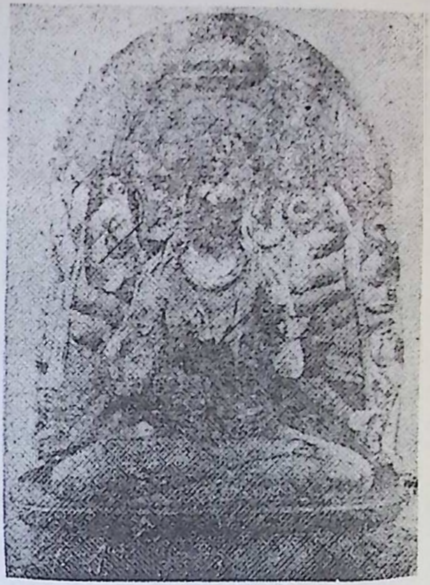

Fig. 164 Cundā
(Bodh Gaya)

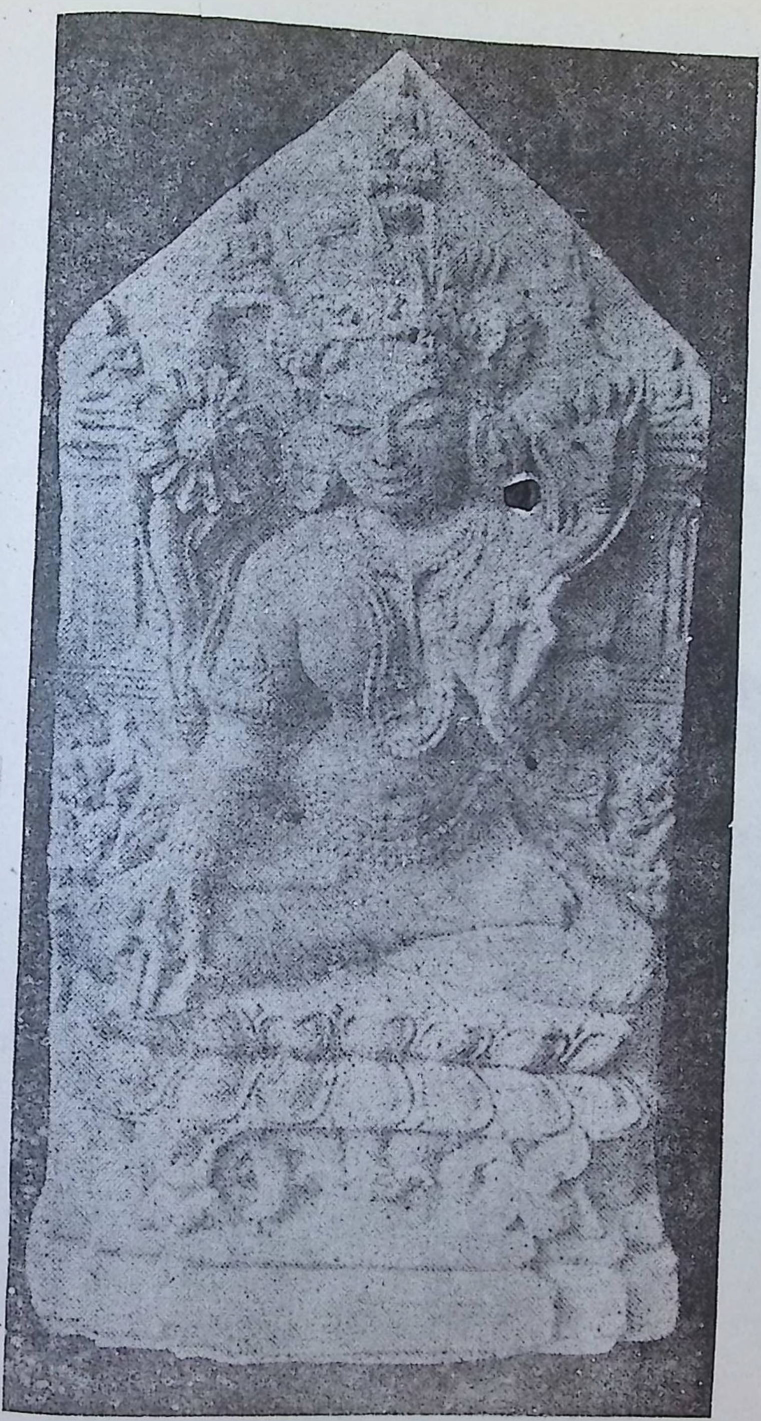

Fig. 166 Khadiravaṇī Tārā
(Mahoba)

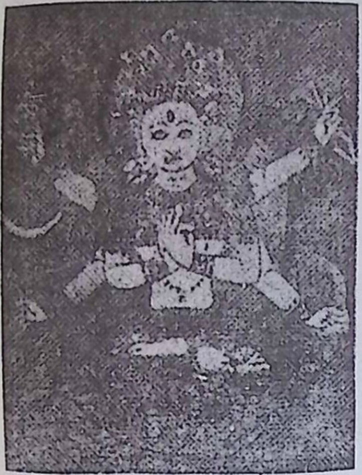

Fig. 165 Grahamātrkā
Courtesy : W. Y. Evans Wentz

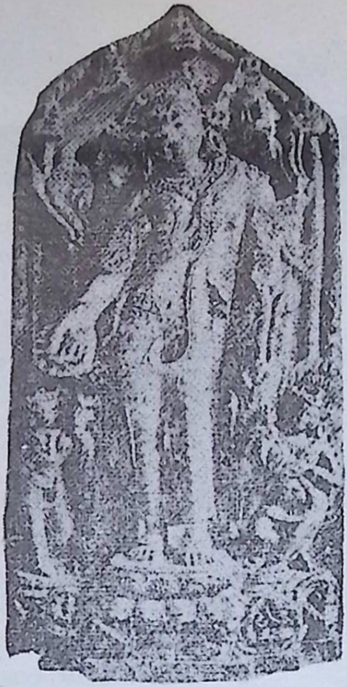

Fig. 167 Khadiravanī Tārā
(*Indian Museum*)

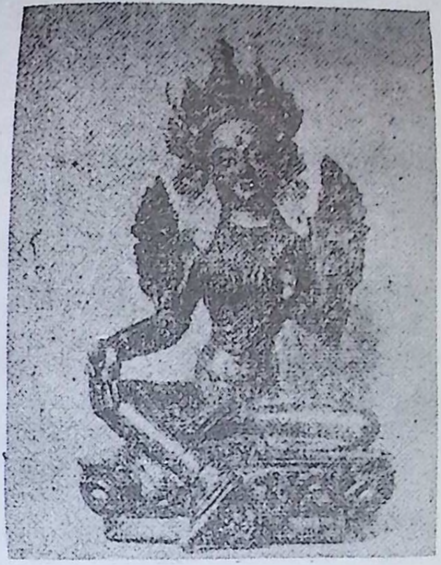

Fig. 168 Khadiravanī Tārā
(*Baroda Museum*)

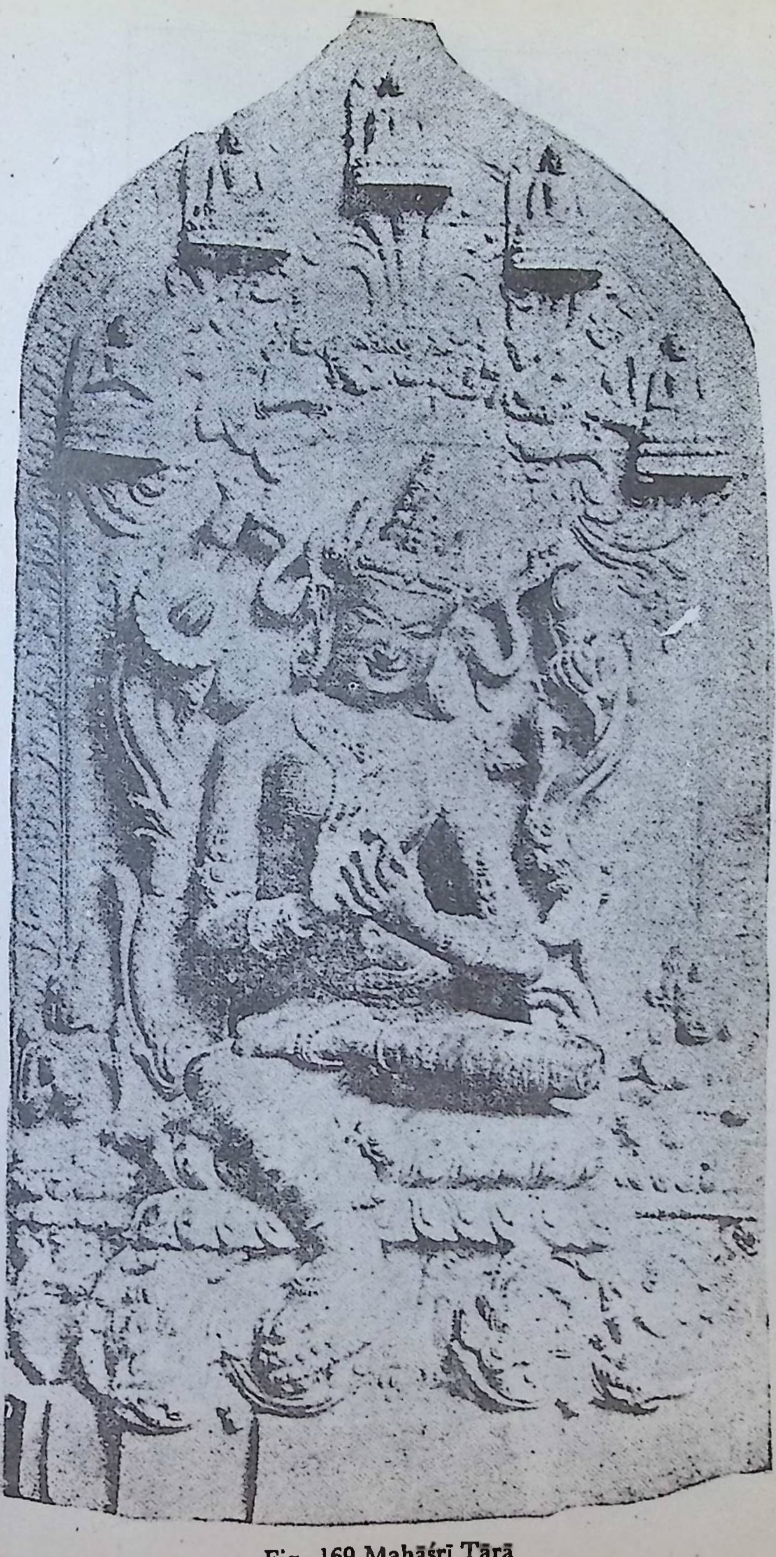

Fig. 169 Mahāśrī Tārā

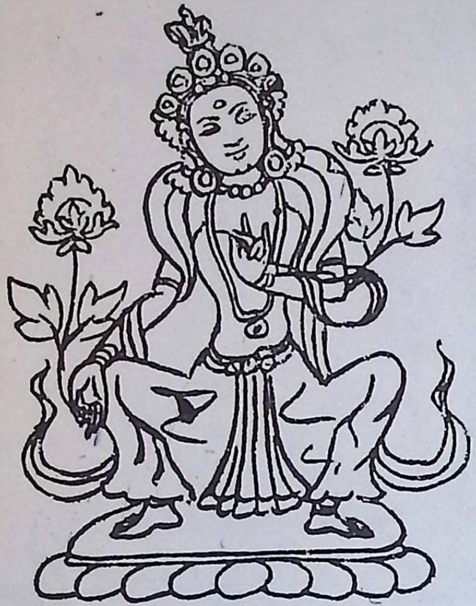

Fig. 170 Vaśyatārā

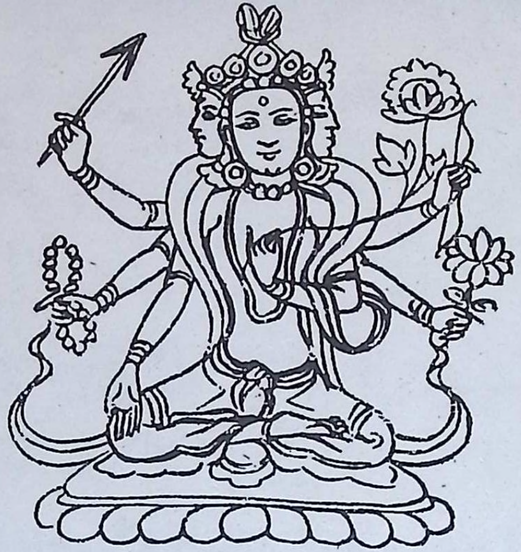

Fig. 171 Sadbhuja-Sitatārā

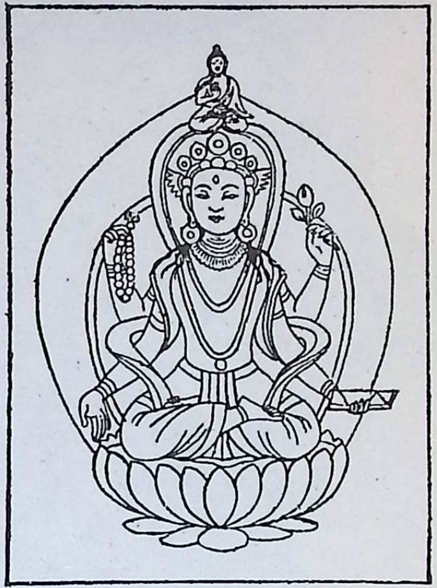

Fig. 172 Dhanada-Tārā

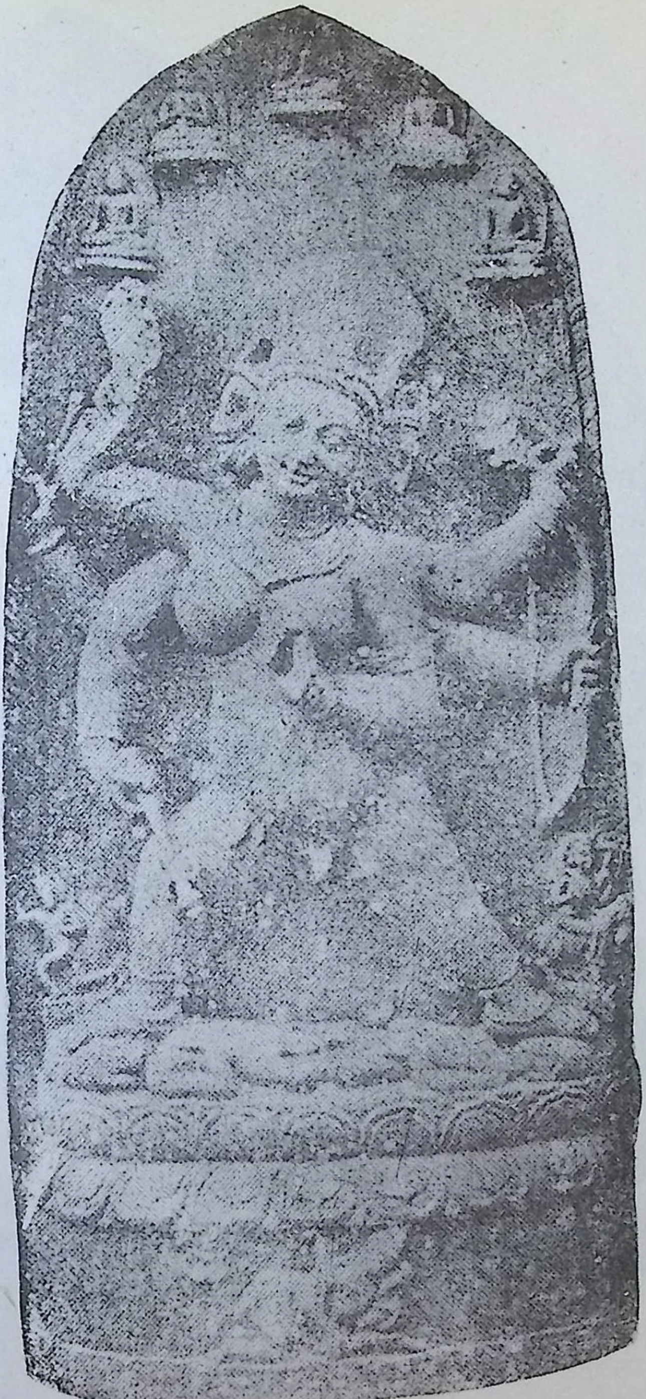

Fig. 173 Parnasabarı
(Vajrayogini, Vikrampur)

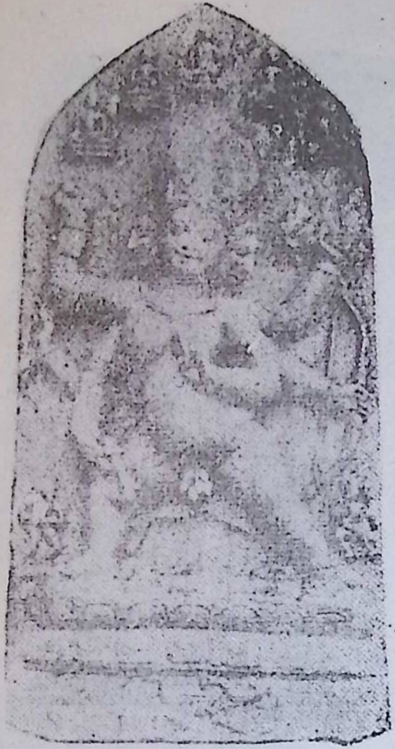

Fig. 174 Parnaśavarī
(*Vikrampur, Dacca*)

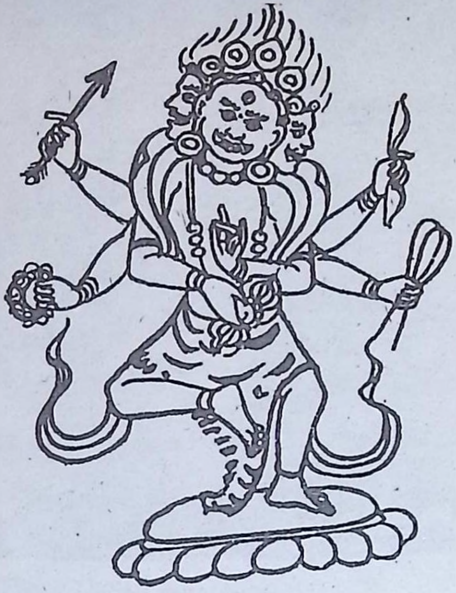

Fig. 175 Vajraśṛṅkhalā

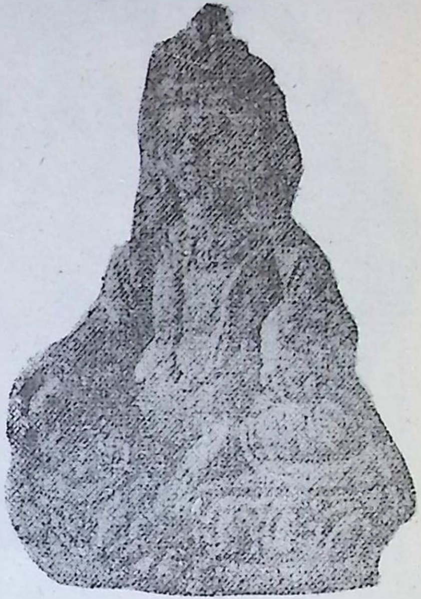

Fig. 176 Jambhala
(*Nepal*)

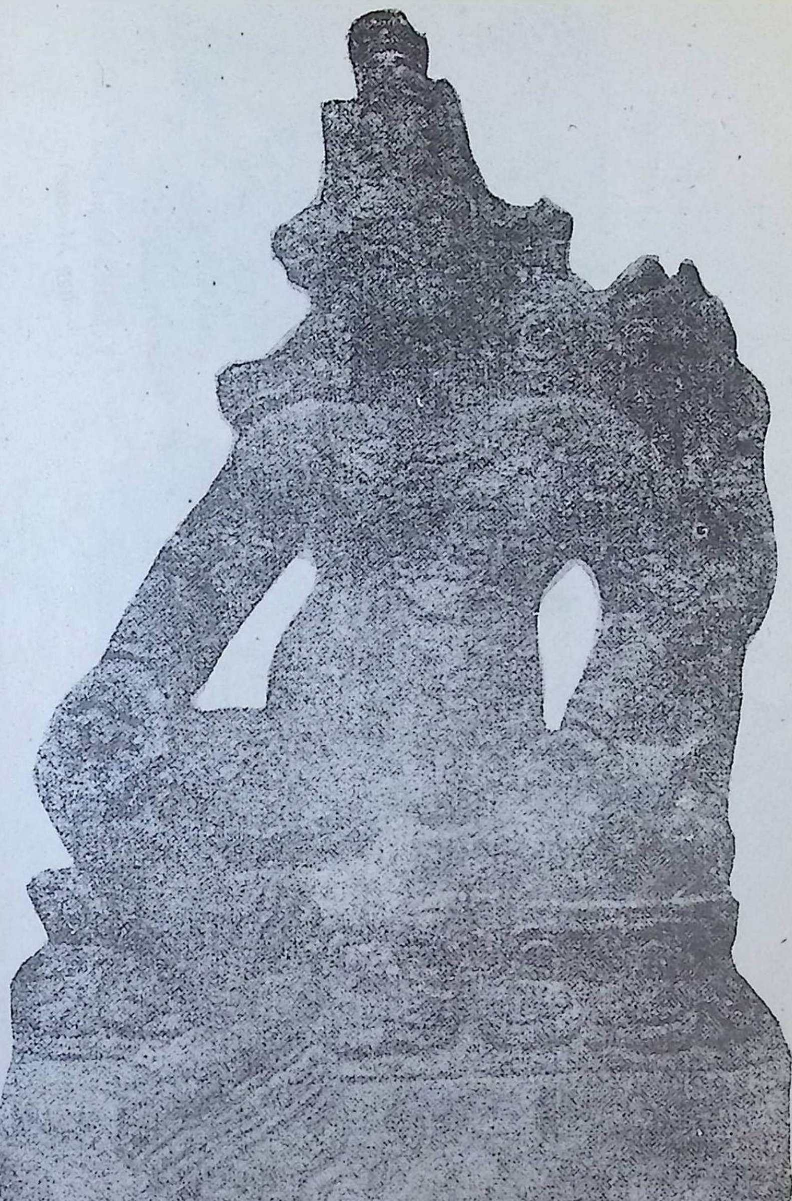

Fig. 177 Jambhala
(Vikrampur, Dacca)

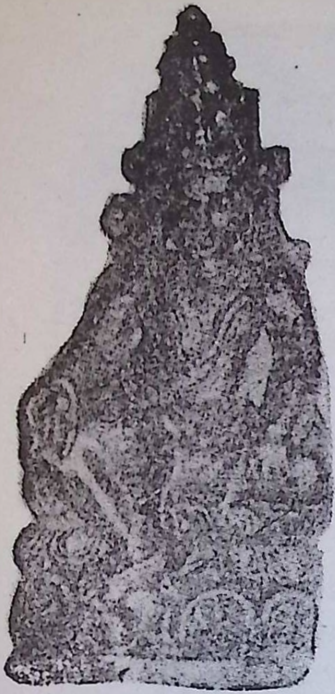

Fig. 178 Jambhala
(*Vikrampur, Dacca*)

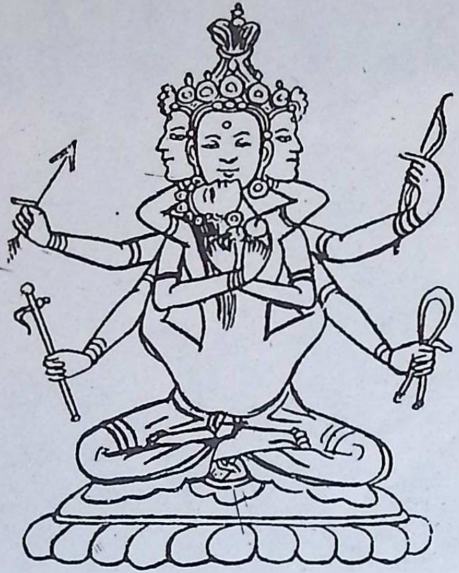

Fig. 179 Jambhala

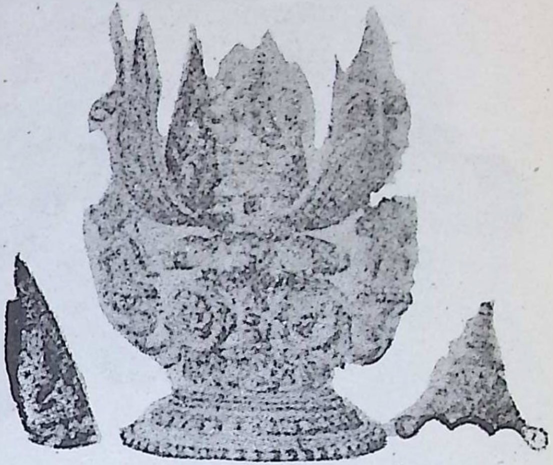

Fig. 180 Vajratārā
(*Indian Museum*)

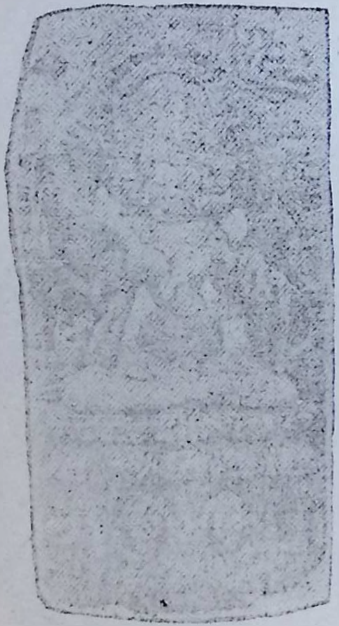

Fig. 181 Vajratārā
(*Orissa*)

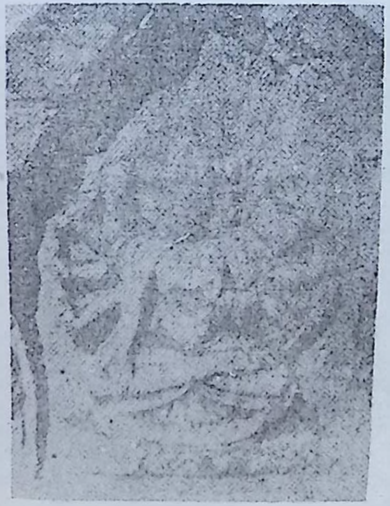

Fig. 182 Vajratārā
(*Nepal*)

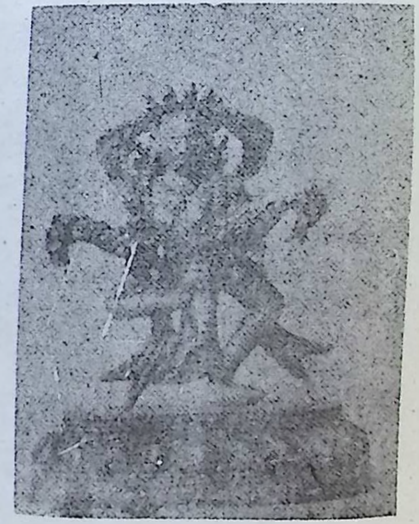

Fig. 183 Puspatārā
(*Peiping*)

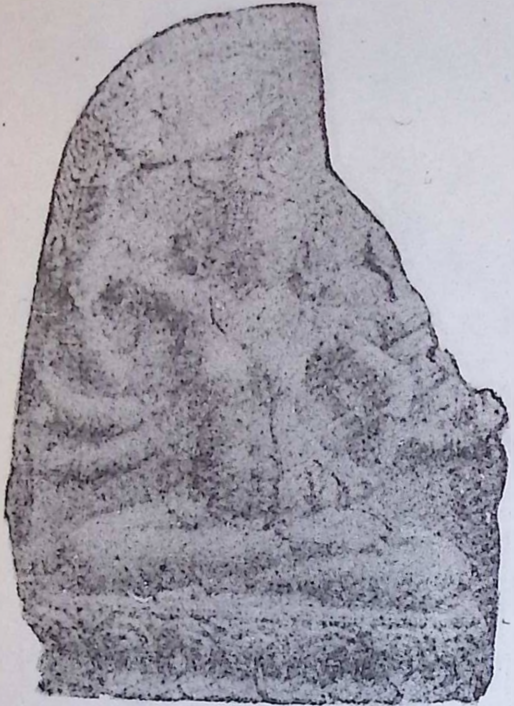

Fig. 184 Mahāpratisarā
(*Dacca Sahitya Parisat*)

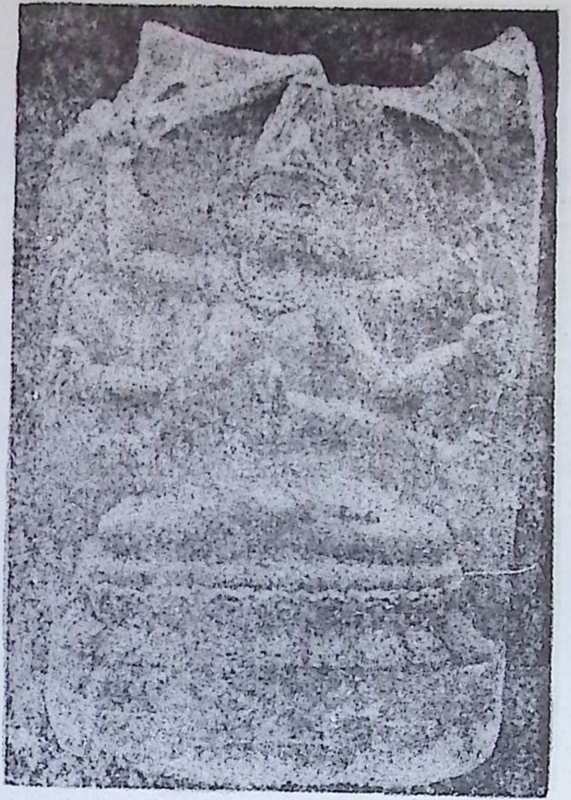

Fig. 185 Mahāpratisarā
(*Dacca Museum*)

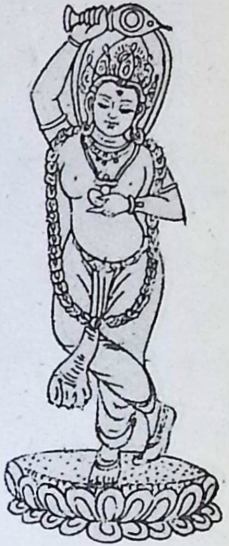

Fig. 186 Vasudhārā
(*Nepalese Drawing*)

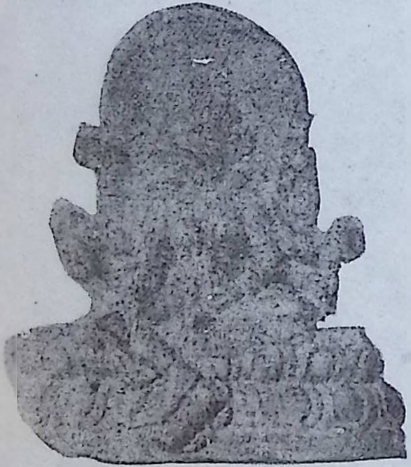

Fig. 187 Vasudhārā
(*Nepal*)

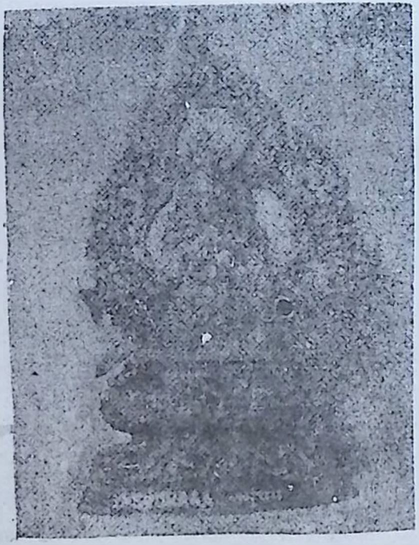

Fig. 188 Vasudhārā
(*Baroda Museum*)

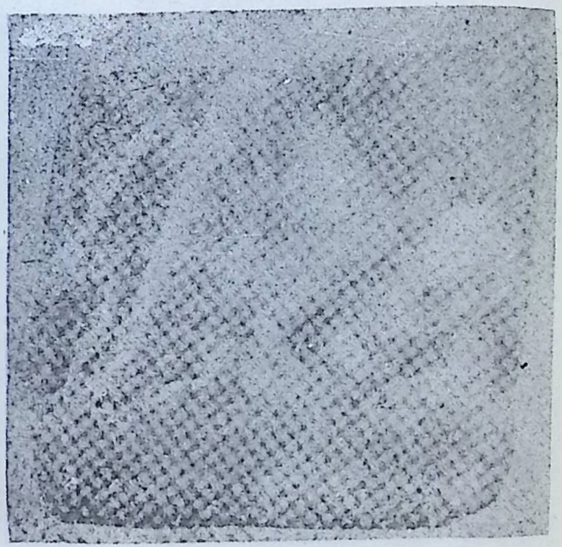

Fig. 189 Aparājitā
(*Nalanda*)

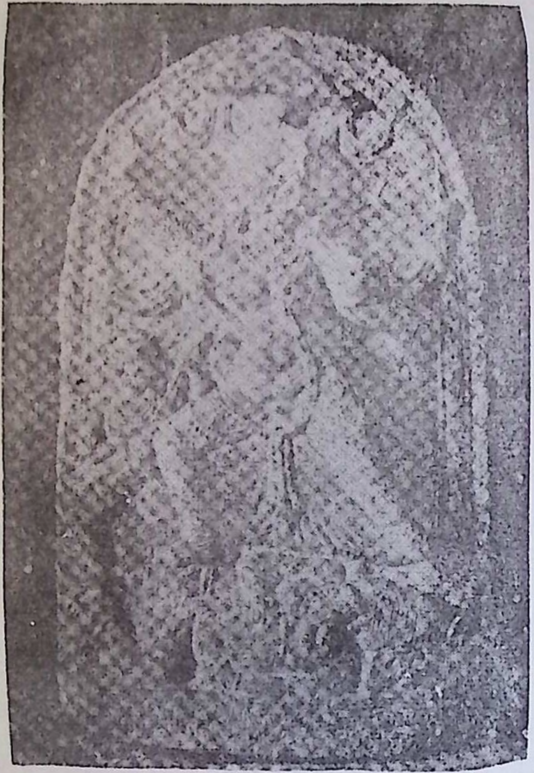

Fig. 190 Aparājitā
(*Indian Museum*)

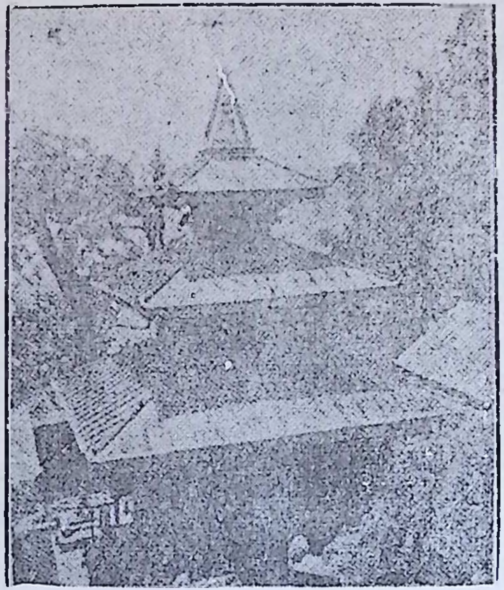

Fig. 191 Vajrayoginī Temple at Sāṅku
(*Nepal*)

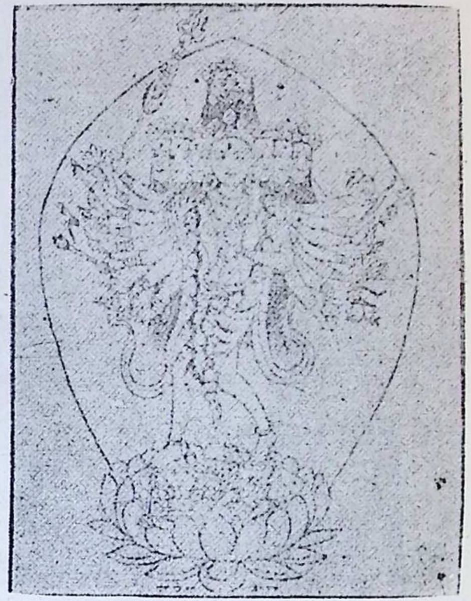

Fig. 192 Prasannatārā

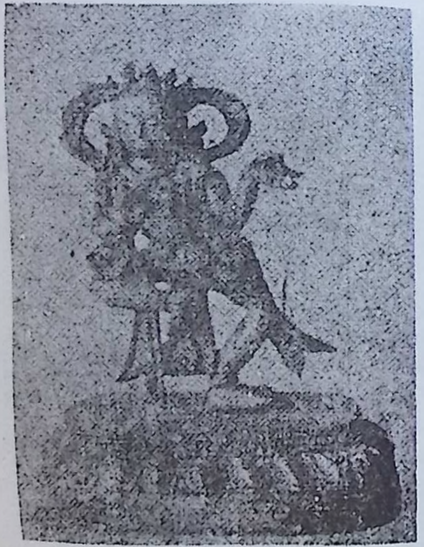

Fig. 193 Vajrapāśī
(*Peiping*)

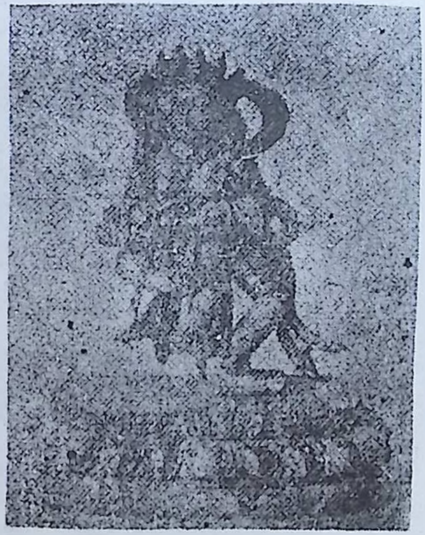

Fig. 194 Vajrasphotā
(*Peiping*)

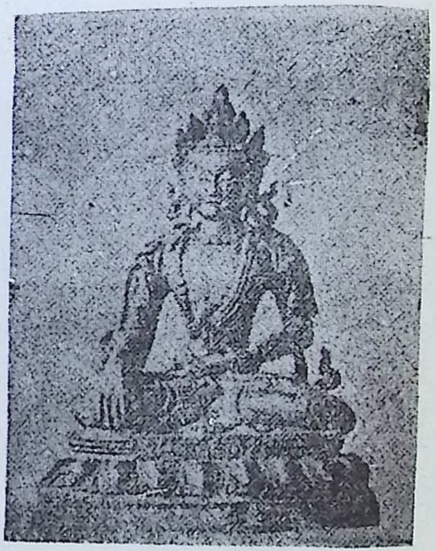

Fig. 195 Vajroṣṇīṣa
(*Peiping*)

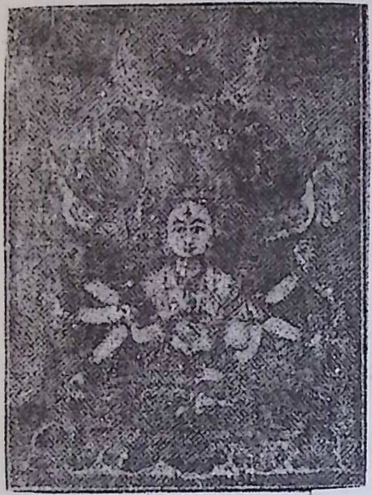

Fig. 196 Mahāpratisarā

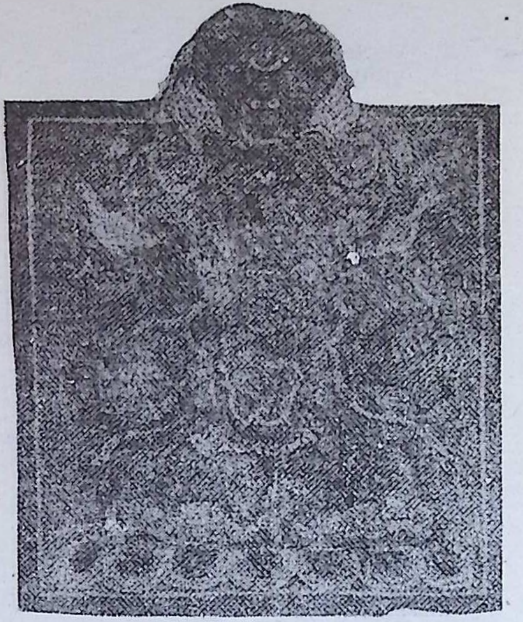

Fig. 197 Mahāsāhasrapramardani

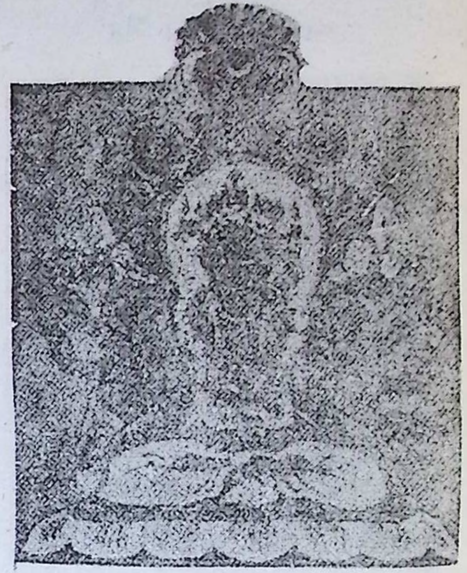

Fig. 198 Mahāmantrānusārin

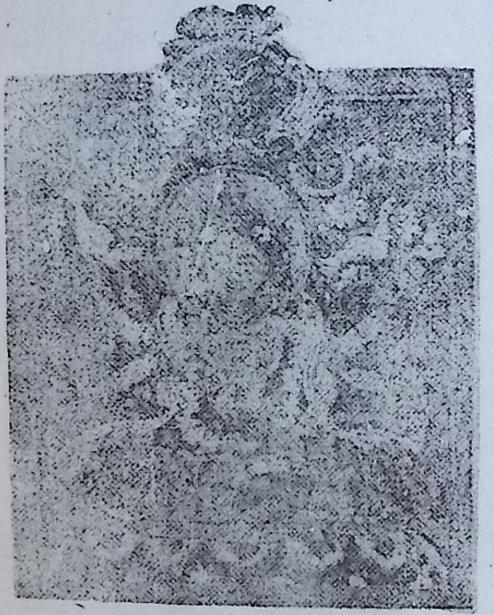

Fig. 199 Mahāsītavatī

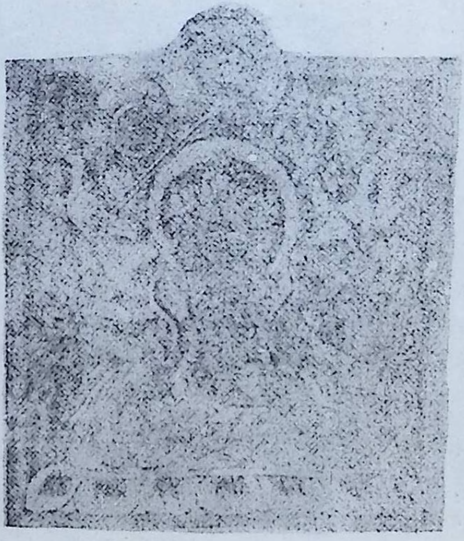

Fig. 200 Mahāmāyūrī

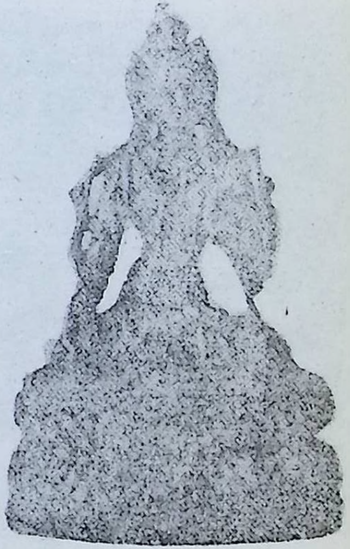

Fig. 201 Mahattarī Tārā
(*Nepal*)

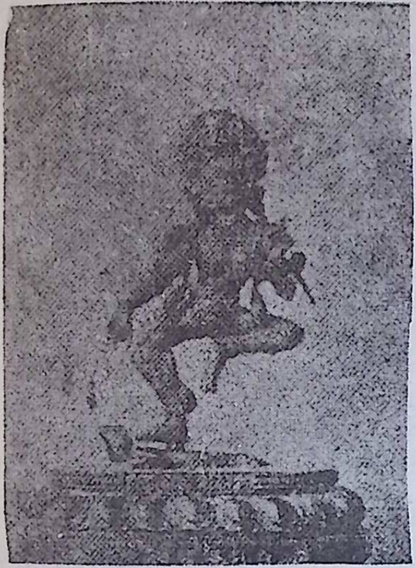

Fig. 202 Vetālī
(*Peiping*)

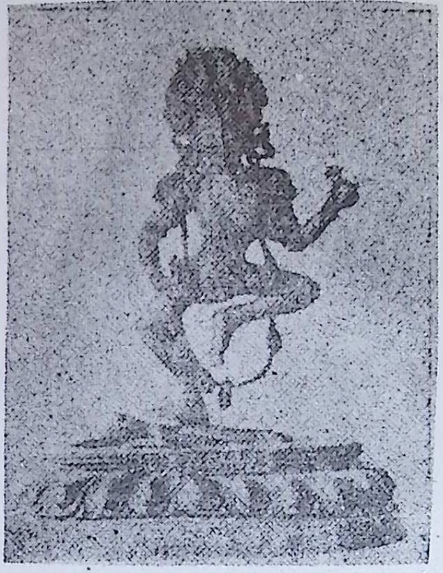

Fig. 203 Ghasmarī
(*Peiping*)

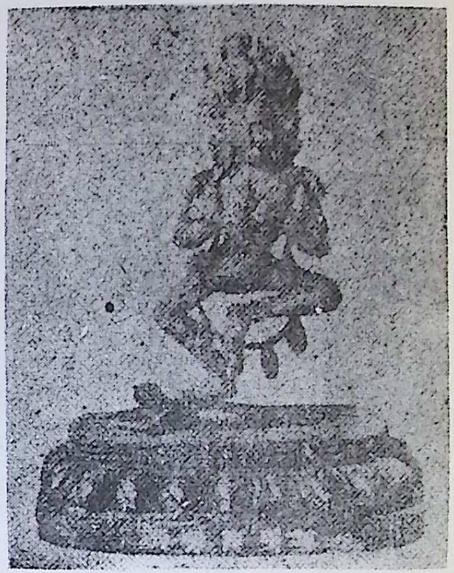

Fig. 204 Pukkasī
(*Peiping*)

1. VAJRĀNKUŚI

Colour—White Face—One
Arms—Two Direction—East
Symbol—Goad

The first goddess in the series is Vajrāṅkuśī who is the presiding deity of the Eastern direction. Her form is as follows :

"Pūrvadvāre Vajrāṅkuśī (śuklā) śuklāṅkuśāṅkasavyakarā".

NSP, p. 38

"On the Eastern gate is Vajrāṅkuśī white in colour holding in her right hand the white Goad".

The left hand shows like the rest the raised index finger. Her images are found in China[1].

2. VAJRAPĀŚI

Colour—Yellow Face—One
Arms—Two Direction—South
Symbol—Noose

The second goddess in the series is Vajrapāśī who is the presiding deity of the Southern quarter. Her form is as follows :

"Dakṣiṇe Vajrapāśī pītā pāśabhṛt-savyapāṇipallavā".

NSP, p. 38

"In the South is Vajrapāśī, yellow in colour holding in the right hand the Noose".

She shows the raised index finger in the left hand. Her image is found in China[2]. One of the Chinese statuettes is illustrated in Fig. 193.

3. VAJRASPHOṬĀ

Colour—Red Face—One
Arms—Two Direction—West
Symbol—Chain

The third goddess in the series is Vajrasphoṭā as the presiding deity of the Western direction. Her form is given as under :

"Paścime Vajrasphoṭā raktā vajrasphoṭāṅkasavyakarā".

NSP, p. 38

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[1] Clark : TLP, II, p. 64.

[2] Clark : TLP, II, p. 64.

"In the West, there is Vajrasphoṭā, red in colour, holding in her right hand the Chain-marked with a Vajra".

The left hand as usual displays the raised index finger. There are statuettes of this deity in China[1]. One of the Chinese statuettes is illustrated in Fig. 194.

4. VAJRAGHAṆṬĀ

Colour—Green Face—One

Arms—Two Direction—North

Symbol—Bell

The fourth deity in the series is Vajraghaṇṭā, who is the embodiment of the Northern direction and is described as follows :

"Uttare Vajraghaṇṭā śyāmā vajraghaṇṭāṅkadakṣiṇabhujā".

NSP, p. 38

"In the North there is Vajraghaṇṭā, green in colour, holding in her right hand the Bell"

The left hand of the goddess displays as usual the raised index finger. A statuette of this goddess occurs in the Chinese collection[2].

5. UṢṆIṢAVIJAYA

Colour—White Face—One

Arms—Two Direction—Up

Symbol—Discus

The fifth goddess in the series is Uṣṇiṣavijayā who is the presiding deity of the Upper region. Her form is described thus :

"Ūrddhve Uṣṇīṣavijayā śuklā cakrabhṛtsavyabhujā".

NSP, p. 38

"In the upper region there is goodess Uṣṇīṣavijayā, white in colour, holding the Discus in her right hand".

The left hand of the goddess displays as usual the raised index finger. A statuette of this deity occurs in China[3].

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1. Clark : TLP, II, pp. 64, 163.
2. Clark : TLP, II, p. 286.
3. Clark : TLP, II, p. 65.

6. SUMBHĀ

Colour—Blue
Face—One
Arms—Two
Direction—Down
Symbol—Noose of Snake

The sixth and the last goddess in the series is Sumbhā who is the presiding deity of the Nether region. Her form is described as under :

"Adhah Sumbhā nīlā savyena nāgapāśadharā".

NSP, p. 38

"Below is Sumbhā blue in colour, holding in her left hand the Noose made of a snake".

Her left hand as usual displays the raised index finger. She is not represented in the Chinese collection.

III. EIGHT USNISA GODS

In Vajrayāna there is a class of gods going under the generic name of Usnīsas. The word Usnīsa means 'the crown' but the deities have nothing to do with the crown. They are usually placed like the gods of Direction, in the four principal directions and the four intermediate corners. These eight Usnīsa gods seem to be an extension of the four Dhyāni Buddhas, and they show their characteristic symbols and mūdrās. They are nevertheless popular in Tāntric works, and their statues are found in China. Hence it is necessary to make a passing reference to these Usnīsa gods briefly, for without an account of these this chapter is likely to be incomplete. Below is given a description of these special deities in the same order as they appear in the Durgatiparisodhana Mandala of the Nispannayogāvalī. The Usnīsa deities like all other deities of the Mandala are two-armed and one-faced. They wear rich dress and ornaments, and a bejewelled crown. They sit on human beings.

1. VAJROSNISA

Colour—White
Symbol—Bhūsparśa
Direction—East

The first deity in this Usnīsa series of gods is Vajrosnīsa and his form is described thus :

"Pūrvāre Vajrosnīsah śuklo Bhūsparśamūdrah".

NSP, p. 66

"On the Eastern spoke there is Vajroṣṇīṣa of white colour. He shows the Bhūsparśa (Earth-touching) mūdrā".

A statue of this god is found in the Chinese collection[1] Fig. 195 illustrates this Chinese statuette.

2. RATNOṢṆIṢA

Colour—Blue Symbol—Varada

Direction—South

The second deity in the Uṣṇīṣa series of gods is Ratnoṣṇīṣa and his form is described as under :

"Dakṣiṇāre Ratnoṣṇīṣo nīlo Varadamūdrayānvitah"

NSP, p. 66.

"On the Southern spoke there is Ratnoṣṇīsa who is blue in colour and shows the Varada mūdrā".

His statuette is not found in the Chinese collection.

3. PADMOṢṆIṢA

Colour—Red Symbol—Dhyāna

Direction—West

The third deity in the series of eight Uṣṇīṣa gods is called Padmoṣṇiṣa and his form is described as under :

"Paścimāre Padmoṣṇīṣo rakto Dhyānamūdrayānvitaḥ".

NSP, p. 66

"On the Western spoke there is Padmoṣṇiṣa who is red in colour and shows the Dhyāna mūdrā".

He is not represented in the Chinese collection.

4. VIŚVOṢṆIṢA

Colour—Green Symbol—Abhaya

Direction—North

The fourth deity in the series of eight Uṣṇīṣa gods is called Viśvoṣṇīṣa and his form is described as under :

"Uttarāre Viśvoṣṇiṣo harito Abhayapradaḥ"

NSP, p. 66.

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[1] Clark : TLP, II, p. 65

"On the Northern spoke there is Viśvoṣṇīṣa who is green in colour and shows the Abhaya mūdrā".

He is not represented in the Chinese collection.

5. TEJOṢṆĪṢA

Colour—Whitish red Symbol—Sun

Direction—Agnī (S.E.)

The fifth deity in the series of the eight Uṣṇīṣa gods is called Tejoṣṇīṣa, and his form is described as under :

"Āgneyāre Tejoṣṇīṣaḥ sitaraktamiśravarṇaḥ sūryabhṛddakṣiṇapāṇiḥ kaṭisthavāmakaraḥ".

NSP, p. 66

"On the spoke in the Agni corner there is Tejoṣṇīṣa of whitish red colour. In his right hand he holds the disc of the sun while the left rests on the hip".

A statuette of his is found in the Chinese collection under the title of Tejorāśyuṣṇīṣa[1].

6. DHVAJOṢṆĪṢA

Colour—Reddish blue Symbol—Cintāmaṇi Banner

Direction—Nairṛta (S.W.)

The sixth deity in the series of eight Uṣṇīṣa gods is called Dhvajoṣṇīṣa, and his form is described in the following words :

"Nairṛtyāre Dhvajoṣṇīṣo raktamiśrakṛṣṇaḥ Cintāmaṇidhvajadharaḥ karābhyāṁ". NSP, p. 66

"On the spoke in the Nairṛta corner there is Dhvajoṣṇīṣa who is reddish blue in colour. He holds in his two hands the Cintāmaṇi banner".

He is not represented in the Chinese collection.

7. TIKṢṆOṢṆĪṢA

Colour—Sky-green Symbol—Sword and Book

Direction—Vāyu (N.W.)

The seventh deity in the series of eight Uṣṇīṣa gods is called Tīkṣṇoṣṇīṣa, and his form is described in the following words :

"Vāyavyāre Tīkṣṇoṣṇīṣo nabhaḥśyāmo dakṣiṇapāṇinā kṛpāṇaṁ vibhrāṇo vāmena pustakaṁ." NSP, p. 66

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[1] Clark : TLP, II, p. 158.

"On the spoke in the Vāyu corner there is Tīkṣṇoṣṇīṣa of sky-green colour. He holds in the right hand the sword and in the left hand a manuscript."

His statuette is found in the Chinese collection[1].

8. CHHATROṢṆĪṢA

Colour—White Symbol—Parasol

Direction—Iśāna (N.E.)

The eighth and the last deity in the series of eight Uṣṇīṣa gods is called Chhatroṣṇīṣa, and his form is described thus :

"Iśānāre Chhatroṣṇīṣo śubhro bhujābhyāṁ chhatraṁ vibhrāṇaḥ".

NSP, p. 66

"On the spoke in the Iśāna corner there is Chhatroṣṇīṣa who is of white colour, and holds in his two hands the Chhatra (parasol).

He is not represented in the Chinese collection.

IV. FIVE PROTECTRESSES

The five protectresses or the Rakṣā deities as they are called in Tāntric works, are popular and well-known amongst the Mahāyāna Buddhists, particularly of Nepal. A manuscript copy of the Pañcarakṣā describing the five Rakṣā deities, their worship on different occasions and their powers, is to be found in almost every Buddhist household in Nepal. Such manuscripts are often very artistically written and they bear miniature pictures of not only the five Rakṣā deities but also of other Buddhist deities such as the Dhyāni Buddhas and their Śaktis. That their worship was much in vogue is evident from the fact that their images either in stone or in metal are met with in almost all monasteries. The miniatures reproduced here are from a manuscript of Pañcarakṣā in the possession of Dr. Evans Wentz.

The reason why the five Rakṣā deities are popular is to be found in the Sādhanamālā. According to this authority the five Rakṣā deities, when worshipped, grant long life. They protect kingdoms, villages and meadows. They protect men from evil spirits, diseases and famines, and from all possible dangers that may befall mankind. The Pañcarakṣā is recited in all varieties of domestic difficulties, such as, illnesses, adversities, loss of wealth, cattle, etc.

All the five deities are worshipped either singly or collectively in a Maṇḍala. A description of the Pañcarakṣā Maṇḍala occurs both in the Sādhanamālā and the Niṣpannayogāvalī. In both Mahāpratisarā is the central or the principal deity while the four others occupy the four cardinal directions. Below is given a description of the five Rakṣā deities as it appears in the Niṣpannayogāvalī.

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[1] Clark : TLP, II, p. 131.

1. MAHĀPRATISARĀ

Colour—Yellow
Faces—Four
Arms—Twelve
Symbol—Jewel

The place of Mahāpratisarā is in the centre of the Maṇḍala, and her form is described in the Niṣpannayogāvalī in the following words :

"Mahāpratisarā pītābharaktaprabhāmaṇḍalā caturmukhā, mūlamukhaṁ pītaṁ, savyaṁ sitaṁ, paścimaṁ nīlaṁ, vāmaṁ raktaṁ. Dakṣiṇe ratnacchaṭā-cakra-vajra-śara-khaḍga-varadamūdrāḥ. Vāmair-vajraṁ pāśaṁ triśūlaṁ dhanuḥ paraśuṁ śaṅkhaṁ ca bibhratīti dvādaśabhujā. Caityālaṅkṛtaśiraskā vajraparyaṅkāsīnā". NSP, p. 42

"Mahāpratisarā has a yellowish red halo and is four-faced. The first face is yellow, the right is white, the face behind is blue and the left is of red colour. In her six right hands she holds : 1. the jewel, 2. the discus, 3. the Vajra, 4. the arrow, 5. the sword and 6. the Varada mūdrā. In the six left hands she displays : 1. the Vajra, 2. the noose, 3. the trident, 4. the bow, 5. the axe and 6. the conch. Thus the deity is twelve-armed. Her head is beautified with a Caitya, and she sits in the Vajraparyaṅka attitude".

The form described in the Sādhanamālā is somewhat different. In this work she has only eight arms instead of twelve. Fig. 196 illustrates a miniature of Mahāpratisarā in the collection of Dr. Evans Wentz. She is also popular in Tibet[1] and her statuette occurs in the Chinese collection of Peiping[2].

2. MAHĀSĀHASRAPRAMARDANI

Colour—White
Faces—Four
Arms—Ten
Symbol—Discus

Mahāsāhasrapramardanī is the second deity in the group of five Rakṣā deities and she is assigned to the eastern direction. Her form is described in the Niṣpannayogāvalī in the following words :

"Pūrvasyāṁ diśi Mahāsāhasrapramardanī viśvāmbhojacandre lalitākṣepeṇa niṣaṇṇā śuklā candraprabhāmaṇḍalā caturmukhī. Mūlam sitaṁ, savyaṁ kṛṣṇaṁ, pṛṣṭhaṁ pītaṁ, vāmam haritaṁ. Savyabhujaiḥ padmasthāstāracakraṁ varadaṁ aṅkuśaṁ bāṇaṁ kṛpāṇañca. Vāmairvajraṁ tarjanīṁ pāśaṁ dhanuḥ pāśañceti daśabhujā." NSP, p. 42

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1. For a Tibetan specimen see Gordon : ITL, p. 76.
2. Clark : TLP, II, pp. 190, 216, 276 as Pratisarā.

"In the East there is Mahāsāhasrapramardanī sitting in the Lalita attitude on the orb of the moon placed on a double lotus. She is white in colour, has a halo of the white moon and is four-faced. Her principal face is of white colour, the right blue, the face behind is yellow and the left is of green colour.. In her five right hands she shows 1. the eight-spoked wheel on a lotus, 2. the Varada mūdrā, 3. the goad, 4. the arrow and 5. the sword. In her five left hands she exhibits 1. the Vajra, 2. the raised index finger (Tarjanī), 3. the noose 4. the bow and 5. the noose. Thus she is ten-armed".

The Sādhanamālā describes her form somewhat differently. Here the deity has only eight arms instead of ten. Her images are widely known in Nepal, and in Tibet and China her statuettes are found[1].

Fig. 197 illustrates a miniature in the collection of Dr. Evans Wentz.

3. MAHĀMANTRĀNUSĀRIṆI

Colour—Blue Faces—Three

Arms—Twelve Symbol—Vajra.

The form of this third Rakṣā deity is described in the Niṣpannayogāvalī in the following words :

"Dakṣiṇasyāṁ viśvāmbhojasūrye sūryaprabhā Mahāmantrānusārinī vajraparyaṅkinī kṛṣṇā kṛṣṇasitarakta-mūla-avyavāmamukhī. Dvādaśabhujā. Savyetarābhyāṁ dharmacakramūdrāṁ bibhrāṇā aparābhyāṁ samādhimūdrāṁ. Aparair-daksiṇair-vajra-bāṇa-varad-ābhayamūdrāḥ. Vāmais-tarjanīpāśaṁ cāpaṁ ratnacchaṭāṁ padmāṅkitakalaśaṁ ca".

NSP, p. 42

"In the South on the orb of the sun over a double lotus there is Mahāmantrānusāriṇī with the halo of the sun. She sits in the Vajraparyaṅka attitude and is blue in colour. Her principal face is blue, the right is white and the left is red. She is twelve-armed. With one pair of hands she displays the 2. Dharmacakra mūdrā. With another pair of hands she exhibits the 4. Samādhi mūdrā. In the remaining four right hands she shows 5. the Vajra, 6. the arrow, 7. the Varada and 8. the Abhaya mūdrās. The remaining four left hands exhibit 9. the Tarjanī with the noose, 10. the bow, 11. the jewel and 12. the jar marked with a lotus".

Like the other deities of the Pañcarakṣā group Mahāmantrānusāriṇī is also widely represented. She was probably known in China under the title of Mantrānudhāriṇī[1]. Fig. 198 illustrates a miniature of the goddess in the collection of Dr. Evans Wentz. Here as well as in the Sādhanamālā the goddess is twelve-armed[2].

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[1] For Tibetan specimens, see Gordon : ITL, p. 76 ; Getty : GNB, p. 128.

4. MAHĀŚITAVATI

Colour—Red Faces—Three
Arms—Eight Symbol—Lotus

The fourth deity in the series of five Rakṣā goddesses is named as Mahāśītavatī to whom the western direction is assigned. Her form is described in the Niṣpannayogāvalī thus :

"Paścimāyāṁ viśvābjasūrye ardhaparyaṅkaniṣaṇṇā sūryaprabhā Mahāśītavatī raktā rakta-sita-kṛṣṇamūlasavyetaravaktrā. Aṣṭabhujā. Savyaiḥ sapadmābhayaṁ, śaraṁ, vajraṁ, khaḍgaṁ. Vāmais-tarjanī-pāśaṁ, cāpaṁ, ratnadhvajaṁ, hṛdi pustakaṁ ca bibhratī".

NSP, p. 42

"In the West on the orb of the sun on a double lotus there is Mahāśītavatī sitting in the Ardhaparyaṅka attitude with the halo of the sun. She is red in colour, and her faces show the red, the white and the blue colour in the first, the right and the left faces respectively. She is eight-armed. In the four right hands she displays 1. the lotus with the Abhaya mūdrā, 2. the arrow, 3. the Vajra and 4. the sword. In the four left hands she shows 1. the noose with the Tarjanī, 2. the bow, 3. the jewel banner and 4. the manuscript against the chest".

In the Sādhanamālā she is six-armed and green in colour. She is widely represented in Buddhist countries. Under the title of Śītavatī she is known to the Chinese collection at Peiping[3]. Fig. 199 is an illustration of her miniature in the collection of Dr. Evans Wentz[4].

5. MAHĀMAYŪRI

Colour—Green Faces—Three
Arms—Eight Symbol—Mendicant on Bowl

Mahāmāyūrī is the fifth and the last deity of the Pañcarakṣā Maṇḍala of the Niṣpannayogāvalī. Her form is described in the following words :

"Uttarasyāṁ visvābjacandre candraprabhā sattvaparyaṅkī Mahāmāyūri haritā harita-kṛṣṇa-śūkla-mūlasavyetaravaktrā. Aṣṭabhujā. Savyair-mayūrapicchaṁ bāṇaṁ varadaṁ khaḍgaṁ ca. Vāmaiḥ pātropari-bhikṣuṁ cāpaṁ utsaṅgastharatnacchaṭāvarṣighaṭaṁ viśvavajraratnāṅka-dhvajaṁ ca bibhrāṇā."

NSP, p. 42

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[1] Clark : TLP, II, pp. 205, 275.

[2] For a Tibetan specimen, see Gordon : ITL, p. 76.

[3] Clark : TLP, II, pp. 06, 275.

[4] For a Tibetan specimen, see Gordon : ITL, p. 6.

"In the North on the orb of the moon on a double lotus, with the halo of the moon and sitting on a man, there is Mahāmāyūrī. She is green in colour, and her three faces show the green, the white and the blue colour in the first, the right and the left faces respectively. She is eight-armed. In the four right hands she holds 1. the jewel, 2. the arrow, 3. the Varada mūdrā and 4. the sword. In the four left hands she shows 1. the mendicant on the bowl, 2. the bow, 3. the jar on the lap showering jewels, and 4. the banner marked with the double Vajra and the jewel".

The description of the goddess in the Sādhanamālā is somewhat different. Here she is endowed with the yellow colour. But in both places she is eight-armed. Like the other Rakṣā deities Mahāmāyūrī is widely represented. She is known in Tibet[1] and in the Chinese collection at Peiping[2]. Fig. 200 illustrates a miniature in the collection of Dr. Evans Wentz.

According to a statement in the Niṣpannayogāvalī any one of the five Rakṣā deities may become a leader in the Maṇḍala and occupy the central position. All the other deities in that case will become her subordinate companions.

V. TĀRĀS OF FIVE COLOUR

Strictly speaking, only those deities can be called Tārās to whom the mantra : Oṁ Tāre Tuttāre Ture Svāhā is assigned. In the simplest form Tārās carry the night lotus in the left hand and exhibit the Varada mūdrā in the right. Some of them bear the miniature image of Amoghasiddhi on their crowns, but others may not have any effigy of the Dhyāni Buddha. It is therefore difficult to identify their images, particularly in stone where no definite colour can be seen. Special attention should therefore be paid not only to the particular pose in which the different Tārās sit but also to their companions in order to arrive at a correct identification. In this section an attempt will be made to indicate the characteristic features of the numerous Tārās described in the Sādhanas for the purpose of differentiation.

In the Tāntric works there are so many different varieties of Tārā that it is physically impossible to classify them correctly without reference to their peculiar colour. All Tārās are therefore brought together under one head in this section. From the colour of the different Tārās it will be possible to refer them to their respective Kulas or families presided over by the five Dhyāni Buddhas.

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[1] For Tibetan specimen, see ITL, pp. 74, 76 ; Getty : GNB, pp. 137-138.

[2] Clark : TLP, II, pp. 206, 275.

A. GREEN TĀRĀ[1]

1. Khadiravaṇī Tārā shows the Varada mūdrā in the right hand and the night lotus in the left. She can be identified by the presence of Aśokakāntā Mārīcī and Ekajaṭā.

2. Vaśyatārā has as her characteristic feature the Bhadrāsana or the European fashion of sitting. It may be noticed however that she is described as single and as such is not accompanied by any god or goddess.

3. Āryatārā. The characteristic feature of this form of Tārā is that she sits in the Ardhaparyaṅka attitude and like Vaśyatārā is entirely alone.

4. Mahattarī Tārā may be distinguished by the Vajraparyaṅka attitude in which she sits, and also by the fact of her being represented without any companion whatsoever (Fig. 210).

5. Varada Tārā sits in the Ardhaparyaṅka attitude like Āryatārā but she can be easily recognised by the presence of four goddesses Aśokakāntā Mārīcī, Mahāmāyūrī, Ekajaṭā and Jāṅgulī. (cf. Mahāśrī Tārā).

6, Durgottāriṇī Tārā has green complexion, the lotus for her seat, and garments of white colour ; she has four arms and she carries in the first pair of hands the noose and the goad and displays in the second the lotus and the Varada mūdrā.

7. Dhanada Tārā carries the book and the rosary in the first pair of hands, while the second pair carries objects similar to those held by Durgottāriṇī. She has an animal for her Vāhana, is accompanied by eight goddesses originating from the eight syllables of her mantra and bears the image of Amoghasiddhi on the crown.

8. Jāṅgulī emanates from Akṣobhya and may have three different colours, yellow, white and green. When green, she is four-armed, and carries the Triśūla, the peacock's feathers and a snake in three hands and exhibits the Abhaya mūdrā in the fourth.

9. Parnaśabarī when green, emanates from Amoghasiddhi and when yellow from Akṣobhya, and as such, both of her forms have already been described. She is generally three-faced and six-armed but may in rare cases, have four arms also. The peculiarity of the green variety is that all the three faces depict irritated smile (sakrodhahasitānanāṁ).

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[1] Getty : GNB, p. 123 gives a list of Tārās of green colour.

B. WHITE TĀRĀ[1]

1. Aṣtamahābhaya Tārā. The distinguishing feature of this form of Tārā is that she sits in the Ardhaparyaṅka attitude and is surrounded by ten goddesses originating from the ten syllables of the Tārā mantra : Oṁ Tāre Tuttāre Ture Svāhā. These ten deities are identical in appearance with the principal deity.

2. Mṛtyuvañcana Tārā. The distinctive feature of this form of Tārā is that she bears a wheel on her chest. She is absolutely unattended and sits in the Vajraparyaṅka attitude.

3. Caturbhuja-Sitatārā. Her form has already been described as an emanation of the Dhyāni Buddha Amoghasiddhi. She has four arms and exhibits in the first pair of hands the Utpala mūdrā, and the lotus, and the Varada pose in the second. She may be recognized by the presence of two goddesses, Mahāmāyūrī and Mārīcī.

4. Ṣadbhuja-Sitatārā. As she bears the image of Amoghasiddhi on the crown, her form has already been described. She is three-faced and six-armed and has no companions.

5. Viśvamātā. She has been described in the Sādhanamālā as one-faced, with the white complexion of the moon, white garments and a white serpent as her Vāhana. She carries the white lotus in the left hand and exhibits the Abhaya pose in the right. She has not been described as bearing any image of her sire.

6. Kurukullā as an emanation of Amitābha of red colour generally assumes the red colour, but when two-armed, she has, according to the Sādhanamālā the white colour. She carries the rosary and the bowl of lotus, and her Vāhana is an animal.

7. Jāṅgulī as an emanation of Akṣobhya ought to be of blue colour, but according to the Sādhanamālā she may have three colours, white yellow or green. When white she is one-faced and four-armed, plays on the Vīnā with the first pair of hands, and shows the white serpent and the Abhaya pose in the second.

C. YELLOW TĀRĀ[2]

1. Vajratārā. She is yellow, has four faces and eight arms and bears the image of the Dhyāni Buddha Ratnasambhava on her crown. Forms of Vajratārā have been described previously. She is accompanied by ten goddesses when worshipped in the Maṇḍala.

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[1] Getty : GNB, p. 122 gives a list of Tārās of white colour.

[2] Getty : GNB, p. 124 gives a list of Tārās of yellow colour.

2. Jāṅgulī. The yellow variety of Jāṅgulī has three faces and six arms and bears the image of the Dhyāni Buddha Akṣobhya on her crown. This form has already been described.

3. Parṇaśabarī. When yellow, Parṇaśabarī is an emanation of Akṣobhya, has three faces and six arms, and a pleasant smile instead of an irritated expression on her faces. This form of Parṇaśabarī has also been described under the female emanations of Akṣobhya.

4. Bhṛkuṭī is yellow and emanates from Amitābha. She is one-faced and four-armed, shows the Varada mudrā and the rosary in the two right hands and carries the Tridaṇḍī and the Kamaṇḍalu in the two left.

D. BLUE TĀRĀ[1]

1. Ekajaṭā. She may have several forms with blue colour, and she bears the image of her sire Akṣobhya on her crown in all cases. All her forms have been described previously along with the other emanations of the Dhyāni Buddha Akṣobhva including the terrible form which goes by the name of Vidyujjvālākarālī of blue colour, with twelve faces and twenty-four arms.

2. Mahācīna Tārā. She also bears the image of Akṣobhya on her crown, and has already been described as one of the female emanations of that Dhyāni Buddha. She is called Mahācīna Tārā because she is believed to have come from Mahācīna, the place where she was originally worshipped. She is the subject of the Mahācīnakrama-Tantra, and has been incorporated wholly into the Hindu Tāntric pantheon.

E. RED TĀRĀ[2]

There are not many Red Tārās in the Sādhanamālā, Kurukullā being the only one belonging to the red variety. As she bears the image of Amitābha on the crown, she inherits from him as his emanation, her red complexion. Kurukullā may also bear the image of the five Dhyāni Buddhas on her crown, but that will make no difference as to the colour of her complexion. She will be white when two-armed, and red when four, six or eight-armed. All her forms have been described previously.

VI. EIGHT GAURI GROUP

The eight deities of the Gaurī group of goddesses are extremely popular in Vajrayāna and are found described in several places both in the Sādhanamālā as well as in the Niṣpannayogāvalī. These goddesses are represented also in the Chinese collection of statuettes in the city of Peiping. Although it is not necessary to describe their different forms extensively, it is however desirable that at least one form should be recorded here to stimulate interest in their iconography and identification. Below is therefore given the description of the eight deities of the Gaurī group in the same order as it appears in the Pañcaḍāka Maṇḍala of the Niṣpannayogāvalī. All the deities are violent in character with fearful appearance and ornaments, and garlands of heads. They dance in Pratyālīḍha and show the raised index finger with clasped fist against the chest, as the common gesture.

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[1] Getty : GNB, p. 125 gives a list of Tārās of blue colour.

[2] Getty : GNB, p. 126 gives a list of Tārās of red colour.

1. GAURI

Colour—White Arms—Two
Symbol—Goad

The first in the series is Gaurī. Her form is described in the Pañcaḍāka Maṇḍala where the Gaurī group of deities surround the principal god Vajraḍāka. Gaurī's description is as under :

"Gaurī sitā savyenāṅkuśadhāriṇī" NSP, p. 75

"Gaurī is white and holds in her right hand the goad".

In the left hand she shows the Tarjanī against the chest which is the common gesture. Three statuettes of this goddess are found in the Chinese collection at Peiping[1].

2. CAURI

Colour—Yellow Arms—Two
Symbol—Noose

The second goddess in the Gaurī group is Caurī whose form is described in the Pañcaḍāka Maṇḍala as follows :

"Caurī pītā pāśaḥ harā." NSP, p. 75

"Caurī is yellow in colour and holds in her right hand the noose".

She shows the raised index finger in the left like all other deities of this group.

Only one statuette of this goddess is found in China[2].

3. VETĀLI

Colour—Red Arms—Two
Symbol—Chain

The third goddess of the Gaurī group is Vetālī whose form is described in the Pañcaḍāka Maṇḍala in the following words :

"Vetālī raktā bhujābhyāṁ sphoṭabhṛt." NSP, p. 75

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[1] Clark : TLP, II, pp. 72, 92, 105.

[2] Clark : TLP, II, p. 92.

"Vetālī is red in colour and holds in her two hands the chain."

A statuette of this goddess under the name of Vajravetālī is found in the Chinese collection at Peiping[1]. Fig. 202 illustrates this Chinese statuette.

4. GHASMARI

Colour—Green Arms—Two
Symbol—Bell

The fourth goddess of the Gaurī group is Ghasmarī whose form is described in the Pañcaḍāka Maṇḍala as follows:

"Ghasmarī haritā vajraghaṇṭādharā". NSP, p. 75

"Ghasmarī is green in colour and holds in her right hand the bell marked with a Vajra".

The left shows the common gesture of Tarjanī.

Two statuettes of this obscure goddess are found in the Chinese collection[2]. One of the two statuettes is illustrated in Fig. 203.

5. PUKKASI

Colour—Blue Arms—Two
Symbol—Bowl

The fifth in the series of the Gaurī group of goddesses is Pukkasī whose form is described in the Pañcaḍāka Maṇḍala in the following words:

"Pukkasī nīlā Bodhicittaghaṭahastā." NSP, p. 75

"Pukkasī is blue in colour and holds in the right hand the bowl of Bodhi mind".

The left shows the Tarjanī against the chest as a common gesture.

Two statuettes of this obscure goddess occur in the Chinese collection[3]. One of the two statuettes is illustrated in Fig. 204.

6. ŚABARI

Colour—White Arms—Two
Symbol—Meru

The sixth goddess in the series of eight deities of the Gaurī group is described in the Pañcaḍāka Maṇḍala in the following words:

"Śabarī sitā Merudharā". NSP, p. 75

"Śabarī is white in colour and holds in her right hand the Meru mountain."

The left exhibits the common gesture, the Tarjanī.

Two statuettes of this goddess are found in the Chinese collection[4].

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[1] Clark: TLP, II, p. 62.
[2] Clark: TLP, II, pp. 96, 100.
[3] Clark: TLP, II, pp. 91, 100.
[4] Clark: TLP, II, pp. 92, 100.

7. CAṆḌĀLI

Colour—Blue Arms—Two
Symbol—Fire-pot

The seventh deity among the eight goddesses of the Gaurī group is known as Caṇḍālī and her form is described in the Pañcaḍāka Maṇḍala as follows :

"Caṇḍālī nīlā vahnikuṇḍabhṛt." NSP, p. 75

"Caṇḍālī is blue in colour, and holds a fire-pot in her right hand".

The left shows the common gesture of Tarjanī.

Two statuettes of this goddess are to be found in the Chinese collection[1].

8. ḌOMBI

Colour—Mixed Arms—Two
Symbol—Banner

The eighth and the last goddess in the group of deities headed by Gaurī is described thus in the Pañcaḍāka Maṇḍala as an associate of Vajraḍāka :

"Ḍombī viśvavarṇā mahādhvajapatākāṁ dhatte". NSP, p. 75

"Ḍombī is of mixed colour and carries in her right hand the high flag and banner".

The left hand displays the common gesture of the Tarjanī against the chest.

She is represented only once in the Chinese collection as Ḍombinī[2]. Fig. 205 illustrates this Chinese statuette.

VII. FOUR DANCE DEITIES

There are four deities in this group and they are homogenous in character. These are Lāsyā, Mālā, Gītā, and Nṛtyā, all required in the staging of a drama or in entertainments. All these four deities are popular in the Vajrayāna pantheon and are described times without number both in the Sādhanamālā as well as in the Niṣpannayogāvalī. In the Chinese collection at Peiping statuettes of these deities are found. Although it is not possible to describe all their forms here, an endeavour will be made at least to describe one typical form of each for the purpose of recognition. Below is given an account of the four goddesses headed by Lāsyā in the same order as it occurs in the Pancaḍāka Maṇḍala of the Niṣpannayogāvalī. They are violent in character with garland of severed heads, and dance in Pratyālīḍha. They show the Tarjanī against the chest as the common gesture.

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[1] Clark : TLP, II, pp. 96, 110.

[2] Clark : TLP, II, p. 96.

1. LĀSYĀ

Colour—Red Arms—Two

Symbol—Lāsyā dance

The first deity of the Lāsyā group is Lāsyā who is described in the following words :

"Lāsyā raktā sagarvaṁ lāsyābhinayobhayabhujā". NSP, p. 76

"Lāsyā is of red colour and with pride she arranges her two hands in the Lāsyā act".

Two statuettes of Lāsyā are found in the Chinese collection[1]. One of the statuettes is illustrated in Fig. 206.

2. MĀLĀ (MĀLYĀ)

Colour—Red Arms—Two

Symbol—Garland

The second deity of this group is Mālā who is described as follows :

"Mālā raktā karābhyāṁ ratnamālābhṛt". NSP, p. 76

"Mālā is of red colour and holds in her two hands the garland of jewels".

Three statuettes of this goddess under the slightly different name of Mālyā occur in the Chinese collection of images at Peiping[2].

3. GITĀ

Colour—Reddish white Arms—Two

Symbol—Indian Gong

The third deity of this group is Gītā who is described in the Pañcadāka Maṇḍala as under :

"Gītā raktasitā bhujābhyāṁ kaṁsike vādayanti". NSP, p. 76

"Gītā is reddish white in colour, and with her two hands she is engaged in playing on the Indian gong (Kaṁsī).

Three statuettes of this goddess occur in the Chinese collection[3]. One of these three statuettes is illustrated in Fig. 207.

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[1] Clark : TLP, II, pp. 63, 145.

[2] Clark : TLP, II, pp. 63, 103, 145.

[3] Clark : TLP, II, pp. 63, 94, 146.

4. NṚTYĀ

Colour—Mixed Arms—Two
Symbol—Vajra

The fourth and the last goddess in the Lāsyā group is Nṛtyā whose form is thus described in the Niṣpannayogāvalī :

"Nṛtyā viśvavarṇā savajrabhujābhyāṁ nṛtyantī". NSP, p. 76

"Nṛtyā is of variegated colour and she dances with her two hands holding the Vajra".

Three statuettes of this goddess are noted in the Chinese collection[1]. One of the three statuettes is illustrated in Fig. 208.

VIII. FOUR MUSICAL INSTRUMENTS

There is a further group of goddesses representing the four musical instruments and are often mentioned in the Sādhanas and Maṇḍalas as companions of important deities. When everything else is deified there is no reason why these musical instruments should not also be deified. These four Musical Instruments are named as Vaṁśā (flute) Vīṇā (lute), Mukundā (kettle-drum) and Murajā (drum) and we find them all deified with human form, colour, faces, hands and symbols. In the Vajraḍāka Maṇḍala they are collectively described as nude, violent in appearance, wearing garlands of skulls and severed heads and dancing in Pratyālīḍha. They display the different instruments as their special symbols. They are described below in the same order in which they appear in the Pañcaḍāka Maṇḍala.

1. VAMŚĀ

Colour—Red Arms—Two
Symbol—Flute

The first in the series of deities representing the musical instruments is called Vaṁśā whose form is described in the following term in the Pañcaḍāka Maṇḍala :

"Vaṁśā raktā karābhyāṁ dhṛtavaṁśaṁ vādayanti". NSP, p. 76

"Vaṁśā is red in colour. She holds the flute in her two hands and plays on it".

She is not represented in the Chinese collection.

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[1] Clark : TLP, II, pp. 64, 93, 143.

2. VIṆĀ

Colour—Yellow Arms—Two

Symbol—Viṇā Instrument

The second goddess representing musical instruments is called Viṇā, and her form is described in the following words :

"Vīṇā pītā vīṇāvādanakaradvayā." NPS, p. 76

"Viṇā is yellow in colour. With her two hands she plays on the musical instrument, the Vīṇā."

In the Chinese collection she is represented as goddess Vīṇādharā which is the same as Viṇā[1]. This Chinese statuette is illustrated in Fig. 209.

3. MUKUNDĀ

Colour—White Arms—Two

Symbol—Mukunda Instrument

The third goddess in this series is the goddess Mukundā who plays on the instrument called the Mukunda. Her form is described thus in the Niṣpannayogāvalī :

"Mukundā sitā karābhyāṁ Mukundaṁ vādayantī." NSP, p. 76

"Mukundā is white in colour. She plays on the instrument called the Mukunda with her two hands".

One statuette of Mukundā is found in the Chinese collection under the name of Mukundadharā, who is the same as Mukundā[2]. This Chinese statuette is illustrated in Fig. 210.

4. MURAJĀ

Colour—Smoky Arms—Two

Symbol—Muraja Instrument

The fourth and the last deity in the series of goddesses of musical instruments is the goddess Murajā whose principal symbol is the Muraja on which she plays. Her form is described as under :

"Murajā dhūmravarṇā murajavādanaparabhujadvayā."

NSP, p. 76

"Murajā is of the colour of smoke, and she is engaged with her two hands in playing on the Muraja instrument."

She is not represented in the Chinese collection.

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[1]. Clark : TLP, II, p. 107.

[2]. Clark : TLP, II, p. 107.

IX. FOUR DOOR GODDESSES

The door is an important item in household furniture, because of its power of giving protection against thieves and animals and unpleasant intruders. The door planks, the lock, the key, and the curtain, all the four are important articles, and thus these are all deified in Vajrayāna. They are given human form, colour, faces, arms and symbols. They are found described in the Pañcaḍāka Maṇḍala of the Niṣpannayogāvalī. Collectively they are described as nude, dancing in Pratyālīḍha, with fearful appearance, and awe-inspiring ornaments. They are described below in the same order in which they are treated in the Maṇḍala. They hold their special symbols appropriate to their names.

1. TĀLIKĀ

Colour—White Arms—Two
Symbol—Lock

The first in the list of door goddesses, is Tālikā. Her form is described as follows :

"Tālikā sitā tālikāhastā". NSP, p. 77

"Tālikā is white in colour and holds in her two hands the Tālikā or the Lock."

A statuette of this most obscure but interesting deity is found in the Chinese collection. In this collection her name is somewhat differently stated as Dvāratālakadharā[1]. Fig. 211 illustrates her statuette in China.

2. KUNCI

Colour—Yellow Arms—Two
Symbol—Keys

The second goddess in this series is called Kuñcī from the keys that she holds. Her form is described as under :

"Kuñcī pītā kuñcikāhastā". NSP, p. 77

"Kuñcī is yellow in colour and holds the Keys in her two hands."

A statuette of this goddess occurs in the Chinese collection under the title Kuñcikādharā. She is of the same description as above[2].

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[1] Clark : TLP, II, p. 108.

[2] Clark : TLP, II, p. 108.

3. KAPĀṬĀ

Colour—Red Arms—Two

Symbol—Planks

The third deity in the series of the four door goddesses is called Kapāṭā. Her form is described as follows :

"Kapāṭā raktā kapāṭadharā".

NSP, p. 77

"Kapāṭā is of red colour and holds in her two hands the Door Planks."

A statuette of this goddess is found in the Chinese collection under the title of Dvāradharā. The two are identical[1]. Fig. 212 illustrates her statuette found at Peiping.

4. PAṬADHĀRIṆI

Colour—Blue Arms—Two

Symbol—Curtain

The fourth and the last goddess in the series of four deities of the door is called by the name of Paṭadhāriṇī. Her form is described in the Pañcaḍāka Maṇḍala as under :

"Paṭadhāriṇī kṛṣṇā karābhyāṁ kāṇḍapaṭaṁ vibhratī."

NSP, p. 77

"Paṭadhāriṇī is blue in colour. She holds in her two hands the curtain (Kāṇḍapaṭa).

A statuette of this goddess occurs in China under the title of Vitānadharā where Vitāna means a curtain. The two are identical[2].

X. FOUR LIGHT GODDESSES

There are four goddesses of Light in the Vajrayāna pantheon. They are named as Sūryahastā, Dīpā, Ratnolkā and Taḍitkarā and described in the Pañcaḍāka Maṇḍala of the Niṣpannayogāvalı. Collectively, they are conceived as nude, and as violent in appearance with garland of skulls and severed heads. They dance on a corpse in the Pratyālīḍha attitude and hold their special marks of recognition in their hands. They are described below in the order in which they appear in the Pañcaḍāka Maṇḍala.

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[1] Clark : TLP, II, p. 108.

[2] Clark : TLP, II, p. 108.

1. SŪRYAHASTĀ

Colour—White Arms—Two

Symbol—Sun

Sūryahastā is the first deity in the series of four goddesses of Light and her form is described in the following words :

"Sūryahastā sitā sūryamaṇḍaladharā". NSP, p. 76

"Sūryahastā is of white colour and she holds in her hands the disc of the Sun".

One statuette of the goddess is found in the Chinese collection under the title of Sūryadharā. The two are identical[1].

2. DIPĀ

Colour—Blue Arms—Two

Symbol—Light stick

The second Light deity is called Dīpā. Her form is described as under:

"Dīpā nīlā dīpayaṣṭibhṛt." NSP, p. 76

"Dīpā is blue in colour and holds in her hands the light stick".

A statuette of this goddess occurs in the Chinese collection[2]. This Chinese statuette illustrated in Fig. 213.

3. RATNOLKĀ

Colour—Yellow Arms—two

Symbol—Jewel

The third in the series of four goddesses of Light is called Ratnolkā. She is described as under :

"Ratnolkā pītā ratnadharā". NSP, p. 76

"Rātnolkā is yellow in colour and holds the jewel in her hands".

She is represented in the Chinese collection under the name of Ulkādharā. This statuette is illustrated in Fig. 214.

4. TAḌITKARĀ

Colour—Green Arms—Two

Symbol—Lightning

The fourth and the last in the series of four goddesses of Light is called Taḍitkarā (Lightning Bearer). Her form is described in the following words :

"Taḍitkarā haritā vidyullatādharā". NSP, p. 76

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1. Clark : TLP, II, p. 88.
2. Clark : TLP, II, pp. 67, 90.

"Taditkarā is green in colour and holds in her hands the creeper-like lightning".

A statuette of this goddess occurs in the Chinese collection under the title of Vidyuddharā. The image answers the description in all details. The two are therefore identical[1].

XI. FOUR ANIMAL-FACED GODDESSES

There is a set of four very interesting deities described in the Niṣpannayogāvalī ; they all have animal faces and have several forms. They are each given a different direction in the Maṇḍala. Their names are : Hayāsya, Śūkarāsyā, Śvānāsyā, and Siṁhāsyā, according to the animal face they bear. To this number, in the Kālacakra Maṇḍala, four more deities with birds faces are added for the intermediate corners. These birds deities are named as Kākāsyā (crow-faced), Gṛdhrāsyā (vulture-faced), Garuḍāsyā (Garuḍa-faced) and Ulūkāsyā (owl-faced). All these are described in the text as violent in appearance, nude, dancing on a corpse, and wearing garlands of severed heads. They carry in their hands the Kartri (chopper) and the Kapāla (skull-cup). A Khaṭvāṅga (magic stick) hangs from their shoulders. They are sometimes two-armed and sometimes four-armed. When four armed, the four chief deities are represented like the goddesses of the Vajrāṅkuśī group. With regard to the face, it may be noted that the principal face is either human or of an animal. When it is human, the animal face is shown over the head or on the crown. Normally, there are four goddesses in this group, but the series of goddesses found only in the Kālacakra Maṇḍala are without adequate description. The group of four goddesses of the Nairātmā Maṇḍala is here described. It may be noted that their images are also popular in the Chinese collection of Peiping, although a few are available in India also.

1. HAYĀSYĀ

Colour—Whitish Blue Arms—Two

Symbol—Horse-face

The first in the series of goddesses with animal faces is Hayāsyā (horse-faced) and her form is described in the Nairātmā Maṇḍala in the following words :

NSP, p. 16

"Pūrvadvāre Hayāsyā sitanīlā".

"On the Eastern gate there is Hayāsyā of whitish-blue colour".

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[1] Clark : TLP, II, p. 86.

Like all other deities of the group she displays in her two hands the Kartri and the Kapāla.

In the Hevajra Maṇḍala of the Niṣpannayogāvalī (p. 15) she is described as four-armed and four-faced and as similar in appearance to Vajrāṅkuśī.

She is not represented in Chinese collection.

2. ŚŪKARĀSYĀ

Colour—Yellowish Blue Arms—Two

Symbol—Sow-face

The second in the series of four goddesses with animal faces is Śūkarāsyā (sow-faced) and her form is described in the Nairātmā Maṇḍala thus:

"Dakṣiṇe Śūkarāsyā pītanīlā". NSP, p. 16

"On the South there is Sūkarāsyā with yellowish-blue colour".

Like all other goddesses of the group, she also holds the Kartri in the right hand and the Kapāla in the left.

She is also described as four-armed and four-faced, and as similar in appearance to Vajrapāśī[1].

She is not represented in the Chinese collection.

3. SVĀNĀSYĀ

Colour—Reddish Blue Arms—Two

Symbol—Dog-face

The third goddess in the series of four goddesses with animal faces is called Śvānāsyā (dog-faced) and is described in the Nairātmā Maṇḍala as:

"Paścime Śvānāsyā raktanīlā". NSP, p. 16

"On the West there is Śvānāsyā of reddish-blue colour".

Like all other goddesses of the group she holds the Kartri in the right hand and the Kapāla in the left.

In the Hevajra Maṇḍala she is described as four-faced and four-armed and as similar in appearance to Vajrasphoṭā.

She is not represented in the Chinese collection.

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[1] A remarkable specimen of the four-armed variety of the goddess is illustrated in Gordon: ITL, p. 80 under the title of Vajravārāhi.

4. SIMHĀSYĀ

Colour—Reddish Blue Arms—Two
Symbol—Lion-face

The fourth and the last deity in the series is called Simhāsyā (lion-faced) in the Nairātmī Maṇḍala. Her form is described thus :

"Uttare Simhāsyā raktanīlā". NSP, p. 16

"On the North there is Simhāsyā of reddish blue colour".

Like all other deities of the group she also holds the Kartri in the right hand and the Kapāla in the left.

She is described in the Hevajra Maṇḍala as four-faced and four-armed, and as similar in appearance to Vajraghaṇṭā.

Under the title of Simhavaktrā she appears in the Chinese collection at Peiping[1]. She was also known in Tibet[2]. Figs. 215, 216 illustrate a very artistic specimen of Simhāsyā with human face with the face of the lion overhead. This image is in the collection of Dr. Moghe of Khar (Bombay).

XII. FOUR ḌĀKINI GROUP

Usually in this group of goddesses are included the names of Ḍākinī, Lāmā, Khaṇḍarohā and Rūpiṇī who are widely mentioned in the Tāntric works of rituals. In the Sambara Maṇḍala of the Niṣpannayogāvalī their names are mentioned as companion deities of Sambara. Again, in the Ṣaṭcakravarti Maṇḍala they are mentioned as companion deities. But their forms are found described only in the Sādhanamālā. According to this authority they are all alike in appearance holding identical symbols. Only in colour they differ. In the Vajravārāhī Sādhana (No. 217) they are described as follows :

"Ḍākinī-Lāmā-Khaṇḍarohā-Rūpiṇīḥ kṛṣṇa-śyāma-rakta-gaurāḥ. Etā ekavaktrāḥ caturbhujā vāme kapālakhaṭvāṅgakapālahastāḥ dakṣiṇe ḍamarukartrikāḥ trinetrā muktakeśā nagnā ālīḍhāsanasaṁsthītā pañcamūdrāvibhūṣitā bhāvayet." Sādhanamālā, p. 425

"Ḍākinī, Lāmā, Khaṇḍarohā and Rūpiṇī are of blue, green, red and white colour respectively. They are one-faced and four-armed and carry in their left hands the Kapāla-marked Khaṭvāṅga and the Kapāla, and in the two right the Ḍamaru and the knife. They are three-eyed, have dishevelled hair, stand in the Ālīḍha attitude and are decked in the five bone ornaments. Thus they are to be meditated upon".

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[1] Clark : TLP, II, p. 314.

[2] Gordon : ITL, p. 80 illustrates a two-armed image of the deity. See also Getty : GNB, pp. 140, 150.

Two statuettes of Ḍākinī occur in the Chinese collection[1]. The names of three others do not find mention in China. In Tibet, Lāmā-ḍākinī belongs to this group, and a remarkable and perhaps unique statuette of the goddess from the W.B. Whitney collection in the Freer Gallery of Art is illustrated in the Iconography of Tibetan Lamaism[2].

Fig. 217 illustrates the Chinese statuette of Ḍākinī, and Fig. 218 is a Nepalese picture of Lāmā Ḍākinī.

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1. Clark : TLP, II, p. 96, 110.
2. Gordon : ITL, p. 81.

CHAPTER XII

PHILOSOPHICAL DEITIES

Nispannayogāvalī of Abhayākara Gupta mention is made of a number of deities who are designated here, for the sake of convenience, as philosophical deities. In Buddhism, the Twelve Pāramitās are considered to be the perfections of cardinal virtues which entitle one to Buddhahood. They are deified in human form with colour, and weapons. Similar is the case with the others, such as the Twelve Vaśitās or spiritual disciplines, the Twelve Bhūmis or the successive spiritual spheres, the Twelve Dhāriṇīs or sacred chain of words, the Four Pratisaṁvits or the four branches of logical analysis. All these belong to the realm of philosophy and abstract ideas and, therefore, they are brought together here under a separate chapter as a matter of logical necessity.

These deities are rarely represented. Except probably Prajñāpāramitā and some of the Dhāriṇī goddesses, others are not even known in art or sculpture. But their statuettes are found in the Chinese collection at Peiping, and it is therefore necessary to indicate their forms from original Sanskrit texts so that the statuettes on the one hand and the Sanskrit texts on the other may mutually enlighten each other.

(I) TWELVE PĀRAMITĀS

In Buddhism, importance is given to the Pāramitās or perfections. These are certain cardinal human virtues carried to perfection in one birth. It is said that Lord Buddha in each of his previous births practised one or another of the virtues and carried it to perfection, and because of that he obtained enlightenment in his last birth. These Pāramitās are usually ten in number, but the Vajrayānists raised the number to twelve. In Vajrayāna the craze for deification led to the conception of the Twelve Pāramitā goddesses in human form, for the purpose of worship. One of the Pāramitā deities, Prajñāpāramitā is the most important and popular in Buddhist countries. Prajñāpāramitā or transcendental intuition was taught in the Prajñāpāramitā scripture which is supposed to have been rescued from the Nether regions by Nāgārjuna In the Dharmadhātuvāgīśvara Maṇḍala of the Nispannayogāvalī an account of the iconography of the Twelve Pāramitā deities is given, and it is stated briefly here in the same order as found in the Mandala. Such a description of all the Pāramitā goddesses cannot be met with in any other published literature on Buddhism. The twelve deities collectively have their spiritual father in Ratnasambhava. They are widely represented in the Chinese collection at Peiping which seems to have been profoundly influenced by India in general, and the Nispannayogāvalī in particular. These Pāramitā deities are described in detail in the following sections.

1. RATNAPĀRAMITĀ

Colour—Red Arms—Two

Symbols—Moon on Lotus

Ratnapāramitā heads the list of the Pāramitā deities and is described as :

"Ratnapāramitā raktā padmasthacandramaṇḍaladharā".

NSP, p. 56

"Ratnapāramitā is red in colour and holds the disc of the moon on a lotus in her hand."

According to a statement in the Mandala all the deities are two-armed, and they hold in the right hand the flag marked with the Cintāmaṇi jewel, and in the left their special symbols. Prajñāpāramitā is an exception since she has two more hands. The passage is :

"Dvādaśapāramitā dvibhujāḥ savyena Cintāmaṇidhvajaṁ vāmena svasvacihnadharāḥ Prajñāpāramitā tvadhikakaradvayā."

NSP, p. 56

"The Twelve Pāramitās are two-armed and hold in the right hand the flag marked with the Cintāmani jewel, and in the left their own symbols. But Prajñāpāramitā has two more hands."

Ratnapāramitā thus holds in the right hand the Cintāmaṇi flag and in the left the moon's disc on a lotus. She is not represented in the Chinese collection.

2. DĀNAPĀRAMITĀ

Colour—Whitish Red Arms—Two

Symbol—Ears of Corn

Dānapāramitā is second in the series of Twelve Pāramitā goddesses and has been described as :

"Dānapāramitā sitaraktavarṇā nānādhānyamañjarīhastā:"

NSP, p. 56

"Dānapāramitā is whitish red in colour and holds in her left hand various kinds of ears of corn.

In the right she displays the Cintāmani banner. Her statue is found in China[1].

3. SILAPĀRAMITĀ

Colour—White Arms—Two

Symbol—Flowery Discus

Śilapāramitā is the third in the series of Pāramitā goddesses and her form has been described thus :

"Śilapāramitā śveta sapallavagaurakusumacakradharā"

NSP, p. 56

"Śilapāramitā is white in colour and holds in her left hand the discus made of white flowers and leaves"

The right hand holds the Cintāmaṇi banner as usual. A statuette of this deity occurs in China[2].

4. KṢĀNTIPĀRAMITĀ

Colour—Yellow Arms—Two

Symbol—White Lotus

Kṣāntipāramitā is the fourth in the series of Pāramitā goddesses and her form has been described thus :

"Kṣāntipāramitā pītā sitābjadharā".

"Kṣāntipāramitā is of yellow colour and holds in her left hand the white lotus."

Her right hand as usual holds the Cintāmaṇi banner. A statue of this deity is to be found in China[3]

5. VIRYAPĀRAMITĀ

Colour—Green Arms—Two

Symbol—Blue Lotus

Vīryapāramitā is the fifth Pāramitā goddess and her form has been described thus :

"Vīryapāramitā marakatavarṇā nīlotpaladharā." NSP, p. 56

"Vīryapāramitā is of the colour of emerald and holds in her left hand the blue lotus".

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1. Clark : TLP, II, p. 120.
2. Clark : TLP, II, p. 120.
3. Clark : TLP, II, p. 120.

She holds the Cintāmani banner as usual. A statue of this deity is found in China[1].

6. DHYĀNAPĀRAMITĀ

Colour—Sky Colour Arms—Two

Symbol—White Lotus

The sixth Pāramitā goddess in the series is Dhyānapāramitā whose form is described as under :

"Dhyānapāramitā gaganaśyāmā sitābjahastā." NSP, p. 56

"Dhyānapāramitā is of sky colour and holds in her left hand the white lotus".

The right hand as usual carries the Cintāmaṇi banner. A statuette of this goddess is found in China[2]. Fig. 219 illustrates this Chinese specimen.

7. PRAJNĀPĀRAMITĀ

Colour—Yellow Arms—Four

Symbol—Manuscript on Lotus

The seventh goddess in the series is the famous deity Prajñāpāramitā As the embodiment of the Prajñāpāramitā literature, she has been dealt with in detail in a previous chapter. Here she will be described as an embodiment of transcendental intuition and as part of a collection of deities in a group. In the Niṣpannayogāvalī her form has been described as :

"Prajñāpāramitā kamanīyakanakakāntiḥ padmastha-Prajñāpāramitā-pustakadharā karadvayena dhṛta-Dharmacakramūdrā". NSP, p. 65

"Prajñāpāramitā is of delightful yellow colour. In her left hand she holds the Prajñāpāramitā book on lotus. The two principal hands display the Dharmacakra mūdrā".

The right hand as usual holds the Cintāmaṇi banner.

This goddess has been treated in a previous chapter, and her statues are found in several places. She is represented also in the Chinese collection at Peiping[3].

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[1] Clark : TLP, II. p. 127.

[2] Clark : TLP, II, p. 127.

[3] Clark : TLP, II, pp. 208, 290.

8. UPĀYAPĀRAMITĀ

Colour—Green Arms—Two

Symbol—Vajra on Lotus

The eighth goddess in the series is Upāyapāramitā who has been described in the Niṣpannayogāvalī thus :

"Upāyapāramitā priyaṅguśyāmā pītapadmasthavajrabhṛt"

NSP, p. 16

"Upāyapāramitā is green like the Priyaṅgu flower and holds in her left hand the Vajra on a yellow lotus".

The right hand carries the Cintāmani banner as usual. Her statue is found in China[1].

9. PRAṆIDHĀNAPĀRAMITĀ

Colour—Blue Arms—Two

Symbol—Sword on Lotus

Praṇidhānapāramitā is the ninth in the series of the Pāramitā group of goddesses, and her form has been described as under :

"Pranidhānapāramitā nīlotpalavarnā nīlotpalasthakhadgadharā".

NSP, p. 56

"Praṇidhānapāramitā is of the colour of the blue lotus, and she holds in her left hand the sword on a blue lotus".

The right hand as usual displays the Cintāmaṇi banner. Her statuette is found in China[2]. Fig. 220 illustrates this Chinese statuette.

10. BALAPĀRAMITĀ

Colour—Red Arms—Two

Symbol—Manuscript

Balapāramitā is the tenth goddess of the Pāramitā group and her form has been described thus :

"Balapāramitā raktā Prajñāpāramitāpustakadharā". NSP, p. 56

"Balapāramitā is red in colour and holds the book Prajñāpāramitā in her left hand".

The right hand as usual holds the Cintāmani banner. Her statue is found in China[3].

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[1] Clark : TLP, II, p. 117. She is known here by the name of Upāyakauśalya Paramitā.

[2] Clark : TLP, II, p. 117.

[3] Clark : TLP, II, pp. 196, 311

11. JNĀNAPĀRAMITĀ

Colour—White Arms—Two

Symbol—Bodhi Tree

"Jñānapāramitā is the eleventh in the series of the Pāramitā goddesses, and her form has been described as :

"Jñānapāramitā śubhrā nānāratnaphalālaṅkṛta-Bodhivṛkṣadharā."

NSP, p. 56

"Jñānapāramitā is white in colour and holds in her left hand the Bodhi tree which is adorned with various kinds of jewels and fruits".

The right hand displays the Cintāmani banner as usual. A statue of this goddess is found in China[1].

12. VAJRAKARMAPĀRAMITĀ

Colour—Variegated Arms—Two

Symbol—Viśvavajra on Lotus

Vajrakarmapāramitā is the twelfth and the last of the group of Pāramitā goddesses and her form has been described thus in the Dharmadhātuvāgīśvara Mandala :

"Vajrakarmapāramitā viśvavarṇā nīlotpalastha-viśvavajradharā".

NSP, p. 56

"Vajrakarmapāramitā is of variegated colour and holds in her left hand the Viśvavajra (double thunderbolt) on a blue lotus".

The right hand as usual holds the Cintāmani banner.

(II) TWELVE VAŚITĀ GODDESSES

The Vaśitās according to Buddhism. are the controls or disciplines which lead to the spiritual regeneration of its followers. The Vajrayānists recognized twelve Vaśitās, each with a special name and conceived them in the form of deities with heads. arms, weapons and special symbols. These Vaśitās are collectively taken to be the spiritual daughters of the Dhyāni Buddha Amitābha. Below is given a description of the twelve Vaśitā goddesses in the same order in which they appear in the Dharmadhātuvāgīśvara Mandala of the Nispannayogāvali. The description of the Vaśitā goddesses is not found in the existing original literature and thus it is of unusual interest. Their iconographic interest becomes all the more attractive since in China there are statuettes in metal which correctly represent the Vaśitā

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1. Clark : TLP II, p. 121.

goddesses. Statues of these are not found anywhere in India, but their statuettes in the Chinese collection of Buddhist deities at Peiping are illustrated in the *Two Lamaistic Pantheons* of W. E. Clark.

1. ĀYURVAŚITĀ

Colour—Whitish Arms—Two
Symbol—Image of Buddha

The twelve Vaśitā goddesses are described collectively as two-armed, holding in their right hands the lotus and in the left proudly bearing their special symbols. (cf. Dvādaśa-vaśitā dvibhujā dakṣinenāmbhoja-bhṛto vāmena sagarvaṁ svasvacihnadharāḥ, op. cit., p. 56). Āyurvaśitā is the first goddess of the series and her form has been described thus :

"Āyurvaśitā sitaraktavarnā padmarāgamaṇisthasamādhimūdrā-Amitāyur-Buddhabimbadharā." NSP, p. 56

"Āyurvaśitā is whitish red in colour and holds in her left hand the image of the Buddha Amitāyus in the Samādhi mūdrā on the Padmarāgā jewel".

The right hand displays the lotus as in all other Vaśitā deities. Her statue is found in China[1].

2. CITTAVAŚITĀ

Colour—White Arms—Two
Symbol—Vajra

The second goddess in the series is Cittavaśitā, who has been described as :

"Cittavaśitā sitā raktapañcasūcikavajradharā". NSP, p. 56

"Cittavaśitā is white in colour and holds in her left hand the red Vajra with five thongs.

The right hand as usual holds the lotus. Her image is found in China[1].

3. PARIṢKĀRAVAŚITĀ

Colour—Yellow Arms—Two
Symbol—Cintāmaṇi Banner

The third in the series of Vaśitā goddesses is Pariṣkāravaśitā who is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words :

"Pariṣkāravaśitā pītā Cintāmaṇidhvajadharā". NSP, p. 56

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1. Clark : TLP, II, p. 136.
2. Clark : TLP, II, p. 136.

"Pariṣkāravaśitā is yellow in colour and holds in her left hand the Cintāmaṇi banner".

The right hand displays the lotus as usual. Her statuette is found in China[1].

4. KARMAVAŚITĀ

Colour—Green Arms—two

Symbol—Viśvavajra

The fourth in the series of Vaśitā goddesses is Karmavaśitā who is described in the Dharmadhātuvāgīśvara Maṇḍala as under :

"Karmavaśitā haritā viśvavajradharā" NSP, p. 56

'Karmavaśitā is green in colour, and holds in her left hand the Viśvavajra (double crossed thunderbolt).

The right hand displays the lotus as usual. Her statuette is found in China[2].

5. UPAPATTIVAŚITĀ

Colour—Mixed Arms—Two

Symbol—Creepers

The fifth goddess in the Vaśitā series is Upapattivaśitā who is described in the text as follows :

"Upapattivaśitā viśvavarnā vividhavarnajātilatāhastā."

NSP, p. 56

"Upapattivaśitā is of variegated colour and holds in her left hand various kinds of creepers of variegated colour".

The right hand displays the lotus as usual. Her statue is found in China[3]. Fig. 221 illustrates this Chinese specimen.

6. ṚDDHIVAŚITĀ

Colour—Green Arms—Two

Symbol—Sun and Moon on Lotus

The sixth goddess in the Vaśitā series is Rddhivaśitā whose form is described as follows :

"Ṛddhivaśitā nabhahśyāmā padmastha-suryacandra-maṇḍaladharā".

NSP, p. 57

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[1] Clark : TLP, II, p. 136.

[2] Clark : TLP, II, p. 137.

[3] Clark : TLP, II, p. 133.

"Rddhivaśitā is green as the sky and holds in her left hand the discs of the sun and the moon on a lotus."

The right hand displays the lotus as usual. Her statue is found in China[1]. Fig. 222 illustrates this Chinese specimen.

7. ADHIMUKTIVAŚITĀ

Colour—White Arms—Two

Symbol—Priyangu flower

The seventh goddess in the same series is Adhimuktivaśitā and her form is described in the text as follows :

"Adhimuktivaśitā mṛṇālagaurā priyaṅgukusumamañjarīdharā".

NSP, p. 57

"Adhimuktivaśitā is white like the stalk of a lotus, and holds in her left hand the buds of the flowers of Priyaṅgu."

The right hand displays the lotus as usual. She is not represented in the Chinese collection.

8. PRAṆIDHĀNAVAŚITĀ

Colour—Yellow Arms—Two

Symbol—Blue Lotus

The eighth goddess in the series is Praṇidhānavaśitā whose form is described in the following words :

"Praṇidhānavaśitā pītā nīlotpala-hastā." NSP, p. 57

"Praṇidhānavaśitā is yellow in colour and holds in her left hand the blue lotus".

The right hand displays the lotus as usual. Her statue is found in China[2].

9. JÑĀNAVAŚITĀ

Colour—Whitish Blue Arms—Two

Symbol—Sword on Lotus

Jñānavaśitā is the ninth in the series of Vaśitā goddesses and her form is described in the text of Niṣpannayogāvalī as follows :

"Jñānavaśitā sitā nīlotpalasthakhaḍgadharā." NSP, p. 57

"Jñānavaśitā is whitish blue in colour and holds in her left hand the sword on a blue lotus."

The right displays the lotus as usual. Her statue is found in China[3].

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[1] Clark : TLP, II, p. 133.

[2] Clark : TLP, II, p. 134.

[3] Clark : TLP, II, p. 137.

10. DHARMAVAŚITĀ

Colour—White Arms—Two

Symbol—Bowl on Lotus

The tenth goddess in the Vaśitā series of goddesses is Dharmavaśitā whose form is described in the text as under.

"Dharmavaśitā sitā raktavarṇapadmasthabhadraghaṭahastā.".

NSP, p. 57

"Dharmavaśitā is white in colour and holds in her left hand the Bhadraghaṭa (auspicious bowl) on a lotus of red colour."

The right hand displays the lotus as usual. A statue of this goddess is found in China[1].

11. TATHATĀVAŚITĀ

Colour—White Arms—Two

Symbol—Bunch of Jewels

The eleventh deity in the group of Vaśitā goddesses is Tathatā whose form is described in the following terms :

"Tathatā śvetā śvetaśubhrāmbhojabhṛddakṣiṇapāṇir-vāmena ratnamañjarīdharā". NSP, p. 57

"Tathatā is white in colour. She holds in her right hand the white lotus and in the left the bunch of jewels."

Her statue is found in China[2].

12. BUDDHABODHIPRABHĀ-VAŚITĀ

Colour—Yellow Arms—Two

Symbol—Discuss on Banner

The twelfth and the last goddess in the series of Vaśitā goddesses is Buddhabodhiprabhā, and her form is described in the Dharmadhātu-vāgīśvara Maṇḍala with the following words :

"Buddhabodhiprabhā kanakābhā savyenapītapadmasthapañcasūcikavajradharā vāmena Cintāmaṇidhvajopari cakradharā". NSP, p. 57

"Buddhabodhiprabhā is of yellow colour. She holds in her right hand a Vajra with five thongs on a yellow lotus, and in the left the discus on the Cintāmaṇi banner".

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[1] Clark : TLP, II, p. 137.

[2] Clark : TLP, II, p. 107.

(III) TWELVE BHŪMIS

In Buddhism the Bhūmis are recognized as different spiritual spheres through which a Bodhisattva moves in his quest for Buddhahood and omniscience. They are recognized as ten in number to which the Vajrayāna added two to make it twelve. As the Bodhisattva progresses in spiritual path, he develops certain special qualities which entitle him to move towards the higher Bhūmis. They are arranged one upon another in a regular order with the last at the top which when reached, makes the Bodhisattva equal to a Buddha and he attains omniscience.

These Bhūmis or spiritual spheres also received the attention of Vajrayāna, and in no time they were deified, and were given different forms. Statues were prepared and many of them were found represented in China.

These twelve Bhūmis are now described in the same order as given in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. They are two-armed and hold in the right hand the Vajra and in the left their own weapons or signs. (Dvādaśabhūmayo dvibhujā dakṣiṇe vajradhāriṇyo vāmena svasvacihnadharāḥ, p. 55).

1. ADHIMUKTICARYĀ

Colour—Red Arms—Two

Symbol—Red Lotus

The first of the twelve heavens is the Adhimukticaryā Bhūmi and is described in the following words in the Niṣpannayogāvalī:

"Adhimukticaryābhūmiḥ padmaraktā raktapadmadharā".

NSP, p. 55

"Adhimukticaryā Bhūmi is of the colour of a red lotus, and holds in her left hand the red lotus".

The right hand as usual holds the Vajra which is the common sign of all Bhūmi goddesses.

She is not represented in the Chinese collection at Peiping.

2. PRAMUDITĀ

Colour—Red Arms—Two

Symbol—Jewel

The second goddess in the series of Bhūmi deities is Pramuditā. Her form is described in the following words:

"Pramuditā raktā Cintāmaṇibhṛt".

NSP, p. 55

"Pramuditā is red in colour and holds in her left hand the Cintāmani jewel".

The right hand displays the Vajra which is the common sign

Her statue is found in the Chinese collection[1].

3. VIMALĀ

Colour—White Arms—Two

Symbol—White Lotus

The third goddess in the series of Bhūmi deities is known as Vimalā and her form is described as under :

"Vimalā śuklā śukla-kamaladharā". NSP, p. 55

"Vimalā is white in colour and holds in her left hand the white lotus".

The right holds the common symbol, the Vajra.

Her statue is found in the Chinese collection[2].

4. PRABHAKARI

Colour—Red Arms—Two

Symbol—Sun on Lotus

The fourth goddess in the series of Bhūmi deities is Prabhākarī whose form is described in the following words :

"Prabhākarī raktā viśvapadmasthasūryamandaladharā".

NSP, p. 55

"Prabhākarī is red in colour and holds in her left hand the disc of the sun on a lotus".

The right hand shows the Vajra or the common symbol. This goddess is represented in the Chinese collection of Peiping[3].

5. ARCIṢMATI

Colour—Green Arms—Two

Symbol—Blue Lotus

The fifth goddess in the series of Bhūmi deities is called Arciṣmatī and her form is described in the Niṣpannayogāvali as follows :

"Arciṣmatī marakatavarṇā nīlotpaladharā". NSP, p. 55

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[1] Clark : TLP, II, p. 123.

[2] Clark : TLP, II, p. 123.

[3] Clark : TLP, II, p. 123.

"Arcismatī is of the colour of an emerald and holds in her left hand the blue lotus".

The right holds the common symbol.

She is not represented in the Chinese collection.

6. SUDURJAYĀ

Colour—Yellow Arms—Two

Symbol—Emerald.

The sixth goddess in the series of Bhūmi deities is called Sudurjayā and her form is described as under :

"Sudurjayā pītā utsaṅgasthottānapāṇinā marakatamaṇidharā".

NSP, p. 55

"Sudurjayā is yellow in colour and carries an emerald on her open palm on the lap".

The right holds the common symbol, the Vajra.

She is not represented in the Chinese collection.

7. ABHIMUKHI

Colour—Yellow Arms—Two

Symbol—Manuscript

The seventh goddess in the series is called Abhimukhī. She is described as follows :

"Abhimukhī hemavarṇā padmopari Prajñāpāramitāpustakadharā".

NSP, p. 55

"Abhimukhī is of the colour of gold and holds on a lotus the Prajñāpāramitā manuscript".

The right hand displays the common symbol.

A statuette of this goddess is found in China[1]

8. DŪRAṄGAMĀ

Colour—Green Arms—Two

Symbol—Double Vajra on Double Lotus

The eighth in the series of Bhūmi goddesses is known by the name of Dūraṅgamā and is described as follows :

"Dūraṅgamā gaganaśyāmā viśvapadmopari viśvavajradharā".

NSP, p. 55

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[1] Clark : TLP, II, p. 121.

"Dūraṅgamā is green like the sky and holds in her left hand the Viśvavajra (double thunderbolt) on a Viśvapadma (double conventional lotus).

The right hand displays the common symbol.

A statuette of this goddess is found in China[1].

9. ACALĀ

Colour—White Arms—Two

Symbol—Vajra on Lotus

The name of the ninth goddess in the series of Bhūmi deities is Acalā whose form is described thus :

"Acalā śaraccandrābhā candrasthapañcasūcikavajrāṅkitapaṅkajasya nālaṁ sagarvaṁ vibhrati". NSP, p. 52

"Acalā is of the colour of the moon in autumn, and holds with pride in her left hand the stalk of a lotus over which is placed the five-thonged Vajra on the disc of the moon".

The right hand displays the common weapon, the Vajra.

Her statue is found in China[2].

10. SĀDHUMATI

Colour—White Arms—Two

Symbol—Sword on Lotus

The tenth deity in the series of Bhūmi goddesses is Sādhumatī. Her form is described thus :

"Sādhumatī sitā khaḍgāṅkitotpaladharā" NSP, p. 55.

"Sādhumatī is white in colour and holds in her left hand the sword on a night lotus".

The right hand holds the common weapon, the Vajra.

A statuette of this deity is found in China[3].

11. DHARMAMEGHĀ

Colour—Blue Arms—Two

Symbol—Manuscript

The eleventh goddess in the series of Bhūmi deities is Dharmameghā whose form is described in the following words :

"Dharmameghā dharmameghaparikalita-Prajñāpāramitāpustakadharā". NSP, p. 55

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[1] Clark : TP, II, p. 118.

[2] Clark : TP, II, p. 118.

[3] Clark : TLP, II, p. 118.

"Dharmameghā holds in her left hand the Prajñāpāramitā manuscript which is composed of the clouds of Dharma".

A statuette of this goddess is found in China[1]. Fig. 223 illustrates this Chinese specimen.

12. SAMANTAPRABHĀ

Colour—Red Arms—Two

Symbol—Image of Amitābha

The twelfth and the last in the series of Bhūmi goddesses is Samantaprabhā. Her form is as follows :

"Samantaprabhā madhyāhnādityavarṇā padmopari samyaksambodhisūcaka-Amitābha-Buddhabimbadharā". NSP, p. 56

"Samantaprabhā is of the colour of the sun at noon, and holds in her left hand the image of Amitābha Buddha which indicates Perfect Enlightenment".

The right hand displays the common symbol, the Vajra.

A statue of this goddess is found in China[2].

(IV) TWELVE DHĀRINIS

The Dharmadhātuvāgīśvara Maṇḍala describes another set of interesting deities, twelve in number, called the Dhāriṇīs. In Tāntric Buddhism, there is a class of literature which is known by the name of Dhāraṇīs, or Dhāriṇīs, and in the Nepal Durbar Library there are collections of Dhāraṇī works called Bṛhaddhāraṇīsaṅgraha[3]. The Dhāraṇīs are mostly unmeaning strings of words which are required to be kept in memory, so that they may be repeated at will for the purpose of developing psychic powers. The Dhāraṇīs sometimes reveal traces of a language now unknown. Several Dhāraṇīs are recorded in the Sādhanamālā[4]. Niṣpannayogāvalī spells the word somewhat differently as Dhāriṇī and recognizes a group of Twelve Dhāriṇīs. In the process of deification these Dhāriṇīs also became deities with form, colour and symbols. The Dhāriṇīs collectively are placed in the family of the Dhyāni Buddha Amoghasiddhi of green colour.

When conceived in the form of deities, the Dhāriṇīs are endowed with one face and two arms. They all hold in their right hand the double thunderbolt or the Viśvavajra, while in the left they carry their own special symbols[1]. The form, colour, and special symbols of all the Dhāriṇī deities are given below in the same order as it appears in the Niṣpannayogāvalī under the Maṇḍala of Dharmadhātuvāgīśvara.

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[1] Clark : TLP, II, p. 118.

[2] Clark : TLP, II, p. 118.

[3] H. P. Sāstri, Nepal Catalogue, Vol. II, p. 251 ff.

[4] Sādhanas, Nos. 21, 23, 41, 118, 147, 150, 216, are all Dhāraṇīs.

1. SUMATI

Colour—Yellow Arms—Two

Symbol—Ears of Corn

The first in the series is Sumatī whose form is described below :

"Sumatī pītā dhānyamañjarīdharā". NSP, p. 57

"Sumatī is yellow in colour and holds in her left hand the ears of corn".

The right holds the common symbol, the Viśvavajra. She is not represented in the Chinese collection.

2. RATNOLKĀ

Colour—Red Arms—Two

Symbol—Cintāmaṇi Banner

The second deity in the series of Dhāriṇī goddesses is Ratnolkā whose form is described as under :

"Ratnolkā raktā Cintāmaṇidhvajadharā". NSP, p. 57

"Ratnolkā is red in colour and in her left hand she holds the Cintāmaṇi banner".

In the right hand she holds the common weapon, the Viśvavajra. She is not represented in the Chinese collection unless some of the deities like Ratnāgni or Katnārcis is a mistranslation in Sanskrit from Chinese[2]

3. UṢṆĪṢAVIJAYĀ

Colour—White Arms—Two

Symbol—Jar of Moonstones

The third in the series of the Dhāriṇī goddesses is Uṣṇīṣavijayā who is a popular deity in the Buddhist pantheon, and as such, has already been described in a previous chapter. As a Dhāriṇī goddess, Uṣṇīṣavijayā is described as :

"Uṣṇīṣavijayā sitā candrakāntamaṇi-kalaśahastā". NSP, p. 57

"Uṣṇīṣavijayā is white in colour and holds in her left hand a jar full of Moonstones".

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[1] The relevant text is "Dvādaśadhāriṇyo dvibhujāḥ savyena viśvavajraṃ vibhrāṇā vāmena sagarvaṃ svasvacihnabhṛtaḥ". NSP, p. 57.

[2] Clark : TLP, II, pp. 245, 246.

Her right hand displays the Viśvavajra, as usual. She is known to the Chinese collection[1].

4. MĀRI

Colour—Reddish White Arms—Two

Symbols—Needle and String

The fourth deity in the Dhāriṇī series of goddesses is Mārī who is described in the following words :

"Mārī raktagauravarṇā sasūtrasūcīdharā." NSP, p. 57

"Mārī is reddish white in colour and holds in her left hand the needle with string".

The right hand holds the common weapon, the Viśvavajra. Mārī is not represented in the Chinese collection.

5. PARNAŚABARI

Colour—Green Arms—Two

Symbol—Peacock's Feathers

Parṇaśabarī is the fifth in the list of Dhāriṇī deities in the Niṣpannayogāvalī, and her form is described therein as follows :

"Parṇaśabarī śyāmā mayūrapicchadharā". NSP, p. 57

"Parṇaśabarī is green in colour and holds in her left hand the peacock's feathers".

The right hand shows the common weapon, the Viśvavajra. She is popular in all Buddhist countries and several six-armed forms of her have already been noted[2]. The text of the Dhāriṇī is given in the Sādhanamālā[3] Parṇaśabarī images are found in Tibet and China[4] in fairly large numbers.

6. JĀṄGULI

Colour—White Arms—Two

Symbol—Flowers

The sixth in the Dhāriṇī series of goddesses is the well-known deity Jāṅgulī whose iconography has been dealt with earlier. As a Dhāriṇī deity her form is as follows :

"Jāṅgulī śuklā viṣapuṣpamañjarīdharā." NSP, p. 57

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[1] Clark : TLP, II, p. 286.

[2] See Supra.

[3] Sādhana No. 150, p. 303.

[4] A Tibetan specimen of the six-armed form is illustrated in Gordon : ITL, p. 71 ; A two-armed form is illustrated in Clark : TLP, II, p. 287, and in the same volume two six-armed specimens are shown on pp. 207, 287. See also Getty : GNB, pp. 131, 135.

"Jāṅgulī is white in colour and holds in her left hand buds of poisonous flowers"

Her right hand as usual holds the common weapon, the Viśvavajra. She is represented in the Chinese collection and her statuettes have been noted[1] The text of the Jāṅgulī Dhāraṇī is given in the Sādhanamālā[2]. Jāṅgulī Dhāriṇī is said to be effective against snake poison.

7. ANANTAMUKHI

Colour—Green Arms—Two

Symbol—Jar

The seventh goddess in the series of twelve Dhāriṇī deities is Anantamukhī whose form is described in the following words :

"Anantamukhī priyaṅguśyāmā raktābjasthākṣaya-mahānidhikalaśahastā". NSP, p. 57

"Anantamukhī is green as the Priyaṅgu flower and holds in her left hand the jar full of inexhaustive treasures, on the red lotus".

The right hand displays the common symbol, the Viśvavajra. She is not represented in the Chinese collection.

8. CUNDĀ

Colour—White Arms—Two

Symbol—Rosary with Kamandalu

The eighth deity in the series of twelve Dhāriṇī goddesses is the well-known Cundā whose iconography and antiquity have already been dealt with in detail in an earlier chapter. As a Dhāriṇī goddess her form is described in the following words :

"Cundā śuklā akṣasūtrāvalambitakamaṇḍaludharā"

NSP, p. 57

"Cundā is white in colour and holds the rosary from which a Kamandalu is suspended".

The right hand as usual shows the common weapon, the Viśvavajra.

Cundā is popular in the Chinese collection, and several of her statuettes are found there[3]. Cundā is also popular in Tibet[4].

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[1] Clark : TLP, II, pp. 204, 217.

[2] Sādhana No. 118, p. 247.

[3] Clark : TLP, II, pp. 222, 283, 284.

[4] The Cundā image in the collection of the late W. B. Whitney is illustrated in Gordon : ITL, p. 74. It is a four-armed image. See also Getty : GNB, pp. 129, 130.

9. PRAJNĀVARDHANI

Colour—White Arms—Two

Symbol—Sword

The ninth in the series of twelve Dhārinī goddesses is Prajñāvardhanī whose form is described in the following text :

"Prajñāvardhanī sitā nīlotpalakhadgadharā". NSP, p. 57

"Prajñāvardhanī is white in colour and holds in her left hand the sword on a blue lotus."

The right hand as usual displays the common weapon, the Viśvavajra.

She is not represented in the Chinese collection.

10. SARVAKARMĀVARANAVISODHANI

Colour—Green Arms—Two

Symbol—Vajra

The tenth in the series of twelve Dhārinī goddesses is Sarvakarmāvaraṇaviśodhanī whose form is described in the following words :

"Sarvakarmāvaraṇaviśodhanī haritā trisūcikavajrāṅka-sitakamala-dharā". NSP, p. 57

"Sarvakarmāvaraṇaviśodhanī is green in colour and holds in her left hand the Vajra with three thongs on a lotus".

The right hand displays the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

11. AKṢAYAJṆĀNAKARAṆḌĀ

Colour—Red Arms—Two

Symbol—Basket

The eleventh deity in the series of twelve Dhāriṇī goddesses is Aksayajñānakaraṇḍā, whose form is described in the following words :

"Akṣayajñānakaraṇḍā raktā ratnakaraṇḍadharā". NSP, p. 57

"Akṣayajñānakaraṇḍā is of red colour and holds in her left hand the basket full of jewels".

The right displays as usual the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

12. SARVABUDDHADHARMA-KOṢAVATI

Colour—Yellow Arms—Two

Symbol—Trunk

The twelfth and the last deity in the series of twelve Dhāriṇi goddesses is Sarvabuddhadharma-Koṣavatī whose form is described in the following text :

"Sarvabuddhadharmakoṣavatī pītā padmasthanānāratnapeṭakadharā".
NSP, p. 57

"Sarvabuddhadharma-Koṣavatī is yellow in colour and holds in her left hand the trunk full of various kinds of jewels on a lotus".

The right hand displays the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

(V) FOUR PRATISAṀVITS

In Buddhism Four Pratisaṁvits are acknowledged as the branches of logical analysis, and these are named as Dharma (nature), Artha (analysis), Nirukti (etymological analysis) and Pratibhāna (context). These abstract ideas also received the attention of the Vajrayānists and were duly deified with human form, colour, weapon, and symbols. In a deified form these four Pratisaṁvits are found described in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. These are described below with necessary details in the same order in which they appear in the Maṇdala.

1. DHARMA PRATISAṀVIT

Colour—Whitish Red Arms—Two

Symbol—Goad and Noose

The first in the series of Pratisaṁvit deities is Dharma Pratisaṁvit whose form is described in the text as follows :

"Purvadvāre Dharma-Pratisaṁvit sitaraktā vajrāṅkuśapāśabhṛd-bhujadvayā". NSP, p. 57

"On the Eastern gate there is Dharma Pratisaṁvit of whitish red colour, holding in her two hands the goad and the noose marked with the thunderbolt".

A statue of this obscure Buddhist deity is found in the Chinese collection[1].

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[1] Clark : TLP, II, p. 134.

2. ARTHA PRATISAMVIT

Colour—Green Arms—Two

Symbol—Noose

The second goddess in the series of four Pratisaṁvit deities is Artha Pratisaṁvit whose form is described thus in the text :

"Dakṣiṇe Arthapratisaṁvit marakatavarṇā savyetarabhujābhyāṁ ratnapāśabhṛt". NSP, p. 57

"In the South, there is Artha Pratisaṁvit of the colour of an emerald and holding in her two hands the jewel and the noose.

A statuette of this obscure deity is found in the Chinese collection[1].

3. NIRUKTI PRATISAMVIT

Colour—Red Arms—Two

Symbol—Chain

The third in the series of four goddesses of the Pratisaṁvit group is Nirukti Pratisaṁvit whose form is described in the text as follows :

"Paścime Nirukti-Pratisaṁvit raktā baddhapadmāntaśṛṅkhala-bhṛdbhujadvayā". NSP, p. 58

"In the West there is Nirukti Pratisaṁvit of red colour, holding in her two hands the chain from which a lotus is suspended".

A statuette of this obscure deity is found in the Chinese collection of Peiping[2]. Fig. 224 illustrates this Chinese specimen.

4. PRATIBHĀNA PRATISAMVIT

Colour—Green Arms—Two

Symbol—Bell

The fourth and the last goddess in the series of Four Pratisaṁvit deities of the Buddhist pantheon is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words :

"Uttare Pratibhānapratisaṁvit marakataśyāmā trisūcikavajrāṅkita-ghaṇṭāvyagrakaradvayā". NSP, p. 58

"On the North there is Pratibhāna Pratisaṁvit of the colour of an emerald (green), holding in her two hands a bell marked with a Vajra with three thongs".

A statuette of this extremely obscure deity is found in the Chinese collection at Peiping[3]. Fig. 225 illustrates this Chinese statuette.

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1. Clark : TLP, II, p. 134.
2. Clark : TLP, II, p. 134.
3. Clark : TLP, II, p. 135.

CHAPTER XIII

HINDU GODS IN VAJRAYĀNA

It is not a fact that Hindu gods were unknown in the Buddhist pantheon or that the Buddhist pantheon wholly consisted of Buddhist gods. It is already well-known that several Hindu gods especially Sarasvatī and Ganapati were given independent forms as principal gods in the Sādhanas, besides a large number as companion deities or as Vāhanas or vehicles of important Buddhist deities. They were also given humiliating roles to be trampled upon by angry Buddhist gods. A perusal of the Niṣpannayogāvalī and especially the Dharmadhātuvāgīśvara Maṇḍala will show what a large number of Hindu deities was incorporated in the Maṇḍala, and how this large number was tackled intelligently and fitted into the scheme of the Buddhist Maṇḍalas. How these Hindu gods were classified and how directions and colours were assigned to them, and how they were put under a Dhyāni Buddha family, represent a study interesting to the extreme. It is necessary to make a brief reference to this aspect of Buddhist Iconography. That these Hindu deities were fully converted to Buddhist Faith is also evidenced by the fact that a large number of their statuettes is actually found in the purely Buddhist atmosphere of China in the Chinese collection of statuettes at Peiping. Although the collection exists in China, its spirit is perfectly Indian, as image after image follows the description given either in the Niṣpannayogāvalī or in the Sādhanamālā.

Several series of Hindu gods are found in the Buddhist pantheon and they are described below under appropriate hands with relevant quotations.

Amongst the Hindu deities incorporated into the Buddhist pantheon, three deities appear to be of great importance. These are Mahākāla the proto-type of Śiva Mahādeva with the Triśūla as the recognition symbol, Ganapati the elephant-faced god, and Sarasvatī the Goddess of Learning with her characteristic Vīnā. Separate Sādhanas are assigned to all of them, and even independent shrines for them are not wanting in the Buddhist countries of the North.

1 MAHĀKĀLA

In the Sādhanamālā as well as in the Niṣpannayogāvalī there are several descriptions of the ferocious Hindu god, Mahākāla. He has been given a variety of forms in these two works. He may have one face with two, four or six arms, or eight faces with sixteen arms. He is one of the many terrible deities of the Buddhist pantheon with ornaments of snakes, canine teeth, protruding belly and garment of tiger-skin. The different forms of Mahākāla are described below.

(I) TWO-ARMED

Colour—Blue Arms—Two

Symbols—Kartri and Kapāla

At least six Sādhanas in the Sādhanamālā describe the two-armed variety of Mahākāla. One among them is quoted here.

"Śrī-Mahākālabhaṭṭārakaṁ dvibhujaṁ ekamukhaṁ kṛṣṇavarṇaṁ trinayanaṁ mahājjvālaṁ kartrikapāladhāriṇaṁ dakṣiṇavāmabhujābhyāṁ muṇḍamālālaṅkṛtorddhvapiṅgalakeśopari pañcakapāladharaṁ daṁṣṭrābhīmabhayānakaṁ bhūjaṅgābharaṇayajñopavītaṁ kharvarūpaṁ sravadrudhiramukhaṁ ātmānaṁ jhaṭiti niṣpādya...". Sādhanamālā, p. 585

"The worshipper should conceive himself as Śrī Mahākāla Bhaṭṭāraka who is two-armed and one-faced and has blue colour. He is three-eyed, has fiery radiance, and carries the Kartri and the Kapāla in his right and left hands respectively. He bears five skulls on his brown hair which rises up on his head, and is decorated with a chain of severed heads. He looks terrible with bare fangs, and is decked in ornaments of serpents and a sacred thread made out of a snake. He is short and from his mouth trickles forth blood. Thus quickly meditating...".

Instead of the Kartri, Mahākāla carries the Triśūla in his right hand in some cases. Images of Mahākāla abound in Nepal and are found in large numbers in Buddhist temples, monasteries and even in the streets. Sometimes the head only is represented. Fig. 226 illustrates one of the finest specimens of Mahākāla belonging to the collection of Pandit Siddhiharṣa Vajrācārya of Nepal. Here the god tramples upon two figures representing two human corpses as required by the Sādhana. He wields the menacing Kartri in the right hand and the Kapāla full of blood in the left. Images of Mahākāla are also found in abundance in Tibet[1] and China[2].

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[1] Gordon : ITL, p. 90 in which four images of Mahākāla are represented. See also Getty : GNB, Pl. XLIX where four more illustrations are available.

[2] Clark : TLP, II, pp. 75, 101, 299 and 301.

(II) FOUR-ARMED

Colour—Blue Arms—Four

Symbols—Kartri and Kapāla, Sword and Khaṭvāṅga

When four-armed he resembles the two-armed one in all details except in the number of arms and the symbols he displays in his hands. Here he carries the Kartri and the Kapāla in the first or the principal pair of hands, and the sword and the Khaṭvāṅga in the second pair.

(III) SIX-ARMED

Colour—Blue Arms—Six

Symbols—r. Kartri, Rosary, Ḍamaru
l. Kapāla, Śūla, Vajrapāśa

When six-armed the form of Mahākāla resembles the two-armed variety already described, with the difference that here he has six arms carrying six different symbols. In his six hands he exhibits the Kartri, the Rosary and the Ḍamaru in the right and the Kapāla, the Śūla and the Vajrapāśa in the left.

(IV) SIXTEEN-ARMED

Colour—Blue Arms—Sixteen

Faces—Eight Legs—Four

When sixteen-armed, he is eight-faced and is represented in yab-yum in the embrace of his Śakti, and what is really strange, he is also four-legged. The Sādhana describes his form in the following words

"Ātmānaṁ Bhagavantaṁ ṣoḍaśabhuja-Mahākālaṁ bhāvayet ; aṣṭavadanaṁ caturviṁśatinetraṁ catuṣcaraṇaṁ ṣoḍaśabhujaṁ ; dakṣiṇakaraiḥ kartri-vajra-gajacarma-mudgara-triśūla-khaḍga-yamadaṇḍāḥ, vāmakaraiḥ raktapūrṇakapāla-gajacarma-ghaṇṭā-aṅkuśa-śvetacāmara-ḍamaru-naraśiro dadhānaṁ śeṣabhujābhyāṁ Prajñāliṅgitaṁ ; kharvakṛṣṇaṁ hāhāhīhī-hehepūritamukhaṁ mahāraudraṁ trikāyātmakaṁ pañca-Buddhamukuṭinaṁ naramuṇḍamālābharaṇaṁ bhayasyāpi bhayaṅkaraṁ".

Sādhanamālā, p. 598

"The worshipper should conceive himself as sixteen-armed Mahākāla with eight faces, twenty-four eyes, four legs, and sixteen arms. He carries in his (seven) right hands the Kartri, the Vajra, the elephant-hide, the Mudgara, the Triśūla, the sword and the staff of Yama, and in the (seven) left hands the Kapāla full of blood, elephant-hide, the bell the goad, the white chowrie, the Ḍamaru and the human head. The two remaining hands are engaged in embracing the Prajñā. He is short and blue in complexion, utters laughing sounds, such as hā hā, hī hī, he he, and looks terribly fierce. He is the essence of the Three Kāyas, bears the images of the five Dhyāni Buddhas on his crown, is decked in garlands of heads as ornaments, and is more awe-inspiring than Awe itself."

The Sādhana further adds that Mahākāla should be surrounded by seven goddesses, three in the three cardinal points, (the fourth being occupied by his own Śakti) and the other four in the four corners.

To the East is Mahāmāyā, consort of Maheśvara, who stands in the Ālīḍha attitude and rides a lion. She has four arms, of which the two left hands carry the Kapāla and the Ḍamaru, and the two right the Kartri and the Mudgara. She is blue in complexion, has dishevelled hair, three eyes and protruding teeth.

To the South is Yamadūtī, who is of blue complexion and has four arms. She carries in her two right hands the staff of lotus stalk and the Kartri, and in her two left the bowl of blood and the fly-whisk. She stands in the Ālīḍha attitude on a buffalo and has dishevelled hair.

To the West is Kāladūti, who carries in her two left hands the Kapāla and the Cow's head and in the two right the Mudgara and the Triśūla. She stands in the Ālīḍha attitude on a horse, has red complexion and dishevelled hair.

All these deities are terrible in appearance, with protruding teeth and ornaments of serpents.

The four corners are occupied by the following goddesses. Kālikā in the SE corner is blue in complexion, has two arms carrying the Kapāla and the Kartri, and stands on a corpse in the Ālīḍha attitude. Carcikā in the SW corner has red complexion, carries the Kartri and the Kapāla in her two hands and resembles Kālikā in all other respects. Caṇḍeśvarī in the NW corner has yellow complexion, carries in her two hands the grass-tuft and the deer, and stands in the Ālīḍha attitude on a corpse. Kuliśeśvarī in the NE corner has white complexion, carries the Vajra and the staff, stands in the Ālīḍha attitude on a corpse. These four deities are nude, and look terrible with bare fangs three eyes and dishevelled hair.

Surrounded by all these deities Mahākāla should be meditated upon as trampling upon Vajrabhairava in the form of a corpse.

Mahākāla is a ferocious god who is generally worshipped in the Tāntric rite of Māraṇa and for the destruction of enemies. Mahākāla was also regarded as a terrible spirit, and was calculated to inspire awe in the minds of those Buddhists, who were not reverential to their Gurus, and did not care much for the Three Jewels. He is supposed to eat these culprits raw, and the process of eating has been minutely described in almost all the Sādhanas. The Sādhanas generally contain the following verses in order to show the terrible nature of Mahākāla :

> Ācāryye yaḥ sadā dvesī kupito Ratnatrayepi yaḥ I
> Anekasattvavidhvaṁsī Mahākālena khādyate II
> Cchedayet svāṅgamaṁsāni pivedrudhiradhārayā I
> Śirasi viniveśyaiva tilamātrañca kārayet II

Sādhanamālā, p. 596

"He who hates his preceptor, is adversely disposed to the Three Jewels, and destroys many animals is eaten up raw by Mahākala".

He (Mahākāla) cuts his flesh to pieces, drinks his blood, and (after) entering into his head breaks it into small bits".

2. GAṆAPATI

Colour—Red Arms—Twelve

Vāhana—Mouse

Āsana—Dancing in Ardhaparyaṅka

Only one Sādhana in the Sādhanamālā describes the form of Gaṇapati. He is twelve-armed and one-faced and rides his favourite Vāhana, the Mouse The Dhyāna describes him in the following terms :

"Bhagavantaṁ Ganapatiṁ raktavarnaṁ jaṭāmukuṭakirīṭinaṁ sarvābharaṇabhūṣitaṁ dvādaśabhujaṁ lambodaraikavadanaṁ ardhaparyaṅkatāṇḍavaṁ trinetraṁ api ekadantaṁ savyabhujeṣu kuṭhāra-śara-aṅkuśa-vajra-khaḍga-śūlañca ; vāmabhujeṣu mūṣala-cāpa-khaṭvāṅga asrkkapāla-phaṭkañca raktapadme mūṣikopari sthitaṁ iti".

Sādhanamālā, pp. 592-593

"The worshipper should conceive himself as god Ganapati of red complexion, bearing the Jaṭāmukuṭa, decked in all ornaments, having twelve arms, a protruding belly and one face He stands in the Ardhaparyaṅka in a dancing attitude, is three-eyed and has one tusk. He carries in his right hands the Kuṭhāra, the arrow, the goad, the Vajra, the sword and the Śūla, and his left the Mūṣala, the bow, the Khaṭvāṅga, the Kapāla full of blood, the Kapāla of dried meat and the Phaṭka. He rides the mouse on a red lotus."

Fig. 227 is an Indian image of the four-armed Ganapati which is described later in this chapter. This image is in the possession of Dr. Moghe of Khar, Bombay. Fig. 228 is another image with twelve arms in the possession of the Dowager Maharani Chimanabai Gaekwad of Baroda. Both the pieces are Buddhist in character.

Gaṇapati images are also noticed in China[1] and in painted banners of Tibet.

3. GAṆAPATIHṚDAYĀ

Āsana—Dancing Arms—Two
Mūdrās—Abhaya and Varada

Like Gaṇapati himself Gaṇapatihṛdayā who is in all probability is his Śakti or female counterpart, cannot be easily assigned to any particular Dhyāni Buddha. Her form is described in the Dharmakoṣasaṅgraha of Amṛtānanda in the following words:

"Gaṇapatihṛdayā ekamukhā dvibhujā varadā abhayā nṛtyāsanā".

Dharmakoṣasaṅgraha, Fol. 43

"Gaṇapatihṛdayā is one-faced, two-armed, exhibits in her two hands the Varada and Abhaya poses, and shows the dancing attitude".

Fig. 229 illustrates a miniature in the possession of Dr. W. Y. Evans-Wentz.

4. SARASVATI

Sarasvatī is the name of an ancient river now filled up by the sands of Rajputana on the banks of which the Vedic Aryans originally settled after their migration to India. As the banks of the river were occupied by the Vedic Aryans who composed many hymns, and were the scene of many sacrifices, the river was, later on, in the Paurānic age deified as the Goddess of Learning. The Buddhists borrowed this Hindu goddess, incorporated her bodily into their pantheon in the Tāntric age when she was equally popular with the Hindus and the Buddhists, and modified her form in various ways. The Buddhist Sarasvatī may have one face with two arms, or three faces and six arms. When two-armed, she has four different variations. As her worship is widely prevalent among the Buddhists owing to the belief that like Mañjuśrī and Prajñāpāramitā, she confers wisdom, learning, intelligence, memory, etc. a comparatively large number of Sādhanas is assigned to her in the Sādhanamālā.

(I) MAHĀSARASVATI

Symbols—r. Varada Mūdrā, l. Lotus
Colour—White

She has white complexion, shows the Varada pose in the right hand

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[1] Clark: TLP, II, p. 153.

and carries the white lotus in the left. The Dhyāna describes her form in the following terms :

"Bhagavatīṁ Mahāsarasvatīṁ anuvicintayet śaradindukarākārāṁ sitakamalopari candramaṇḍalasthāṁ ; dakṣiṇakareṇa varadāṁ, vāmeṇa sanālasitasarojadharāṁ smeramukhīṁ atikaruṇāmayāṁ śvetacandanakusumavasanadharāṁ muktāhāropaśobhitahṛdayāṁ nānāratnālaṅkāravatīṁ dvādaśavarṣākṛtiṁ muditakucamukuladanturorastaṭīṁ sphuradanantagabhastivyūhāvabhāsitalokatrayāṁ." Sādhanamālā, p. 329

"The worshipper should think himself as goddess Mahāsarasvatī, who is resplendent like the autumn moon, rests on the moon over the white lotus, shows the Varada mūdrā in her right hand, and carries in the left the white lotus with its stem. She has a smiling countenance, is extremely compassionate, wears garments decorated with white sandal flowers. Her bosom is decorated with the pearl-necklace, and she is decked in many ornaments, she appears a maiden of twelve years, and her bosom is uneven with half-developed breasts like flower-buds; she illumines the three worlds with the immeasurable light that radiates from her body."

This is the general appearance of Sarasvatī, and all the other varieties, unless otherwise stated, are identical in appearance with the one just described. The distinctive feature of this goddess Mahāsarasvatī is that she shows like the ordinary Tārās the Varada mūdrā in the right hand and carries the lotus in the left (Fig. 230), and is surrounded by four deities identical in form with herself. Prajñā is in front of her, Medhā to her right, Smṛti to her left, and Mati in the west. These four divinities may also accompany other varieties of Sarasvatī. As the Sādhana is silent about the particular Āsana, she may be represented in any attitude, sitting or standing.

Sarasvatī is a popular goddess both in Tibet[1] and China[2] where she is widely represented.

(II) VAJRAVĪṆĀ SARASVATĪ

Colour—White Symbol—Vīṇā

Vajravīṇā Sarasvatī like Mahāsarasvatī is also white in complexion, peaceful and benign in appearance. She is also two-armed but the distinguishing feature in her case is that she carries in her two hands the Vīṇā, a kind of stringed musical instrument, and plays upon it. She may also be represented as accompanied by the four divinities as in the previous case.

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[1] Gordon, ITL, pp. 72, 88 ; Getty : GNB, pp. 127, 128.

[2] Clark : TLP. pp. 173, 181.

Fig. 231 illustrates her statuette at Peiping.

(III) VAJRAŚĀRADĀ

Symbol—r. Lotus ; l. Book

According to the Dhyāna in the Sādhanamālā she rests upon a pure white lotus, and a crescent decorates her crown ; she is three-eyed and two-armed and carries the book in the left hand and the lotus in the right. The accompanying illustration (Fig. 232) shows how she is pictured by Nepalese artists. She may, however, be accompanied by the four attendants, Prajñā and others. As the Sādhana is silent about the Āsana, she may have any attitude. The Nalanda image (Fig. 233) which has been identified as Koṭiśrī (?) is probably a stone representation of this goddess. Vajraśāradā here sits in Bhadrāsana, as do her companions. All the figures in the group are mutilated, but at least one among them carries the Utpala and the book, in the right and left hands respectively.

(IV) ĀRYASARASVATĪ

Symbol—Prajñāpāramitā on Lotus

Ārya-Sarasvatī is another variation of Sarasvatī, and is also designated Vajrasarasvatī, which seems to be the common name of Sarasvatī of the Vajrayānists. She appears a maiden of sixteen, is in the prime of youth, has white complexion, and carries in the left hand the stalk of a lotus on which rests the Prajñāpāramitā Book. The Dhyāna is silent about the symbol carried in the right hand, which may or may not remain empty. The Āsana also is not mentioned which shows that she may be represented in any attitude.

Fig. 234 illustrates a Nepalese drawing of Ārya-Sarasvatī.

(V) VAJRASARASVATĪ

Faces—Three Arms—Six

Āsana—Pratyālīḍha

The name Vajrasarasvatī is given to this goddess in order to distinguish her from the other four varieties of Sarasvatī, with four different names given in the Sādhanas. It has already been said that Sarasvatī has a form with three faces and six arms. In all other respects her form is identical with that of Mahāsarasvatī. The difference here is that her hair is brown and rises upwards, and she stands in the Pratyālīḍha attitude on the red lotus. Three Sādhanas in the Sādhanamālā are assigned to her worship, and according to these, she is red in colour, with the right and left faces of blue and white colour respectively. She carries in her three right hands the lotus on which is the Prajñāpāramitā Book, the sword and the Kartri, and in the three left the Kapāla of Brahmā, the jewel and the Cakra. Instead of the book on lotus and Brahmakapāla she may also hold the lotus and the Kapāla only. Fig. 235 illustrates a Nepalese drawing belonging to the latter variety.

5. THE EIGHT DIKPĀLAS

The eight Dikpālas or the Lords of the Eight Quarters are described in the Dharmadhātuvāgīśvara Maṇḍala and other places in the Niṣpannayogāvalī. They are the Lords or rather the embodiments of the four principal directions and the four intermediate corners, and resemble the Yamāntaka group of deities of the Buddhists. Their forms are described below in the same order as they appear in the Dharmadhātuvāgīśvara Maṇḍala. Here only one typical form is given, although there are many more, even with their female counterparts.

(I) INDRA

Colour—Yellow Arms—Two
Vehicle—Elephant Direction—East

The first in the series of Eight Hindu gods of direction is Indra who presides over the Easten quarter. His form is described as follows :

"Airāvatārūḍhaḥ Indraḥ pīto vajraṁ stanaṁ ca dadhānaḥ."

NSP, p. 61

"Indra (of the east) rides on the Airāvata elephant and is yellow in colour. He holds in his two hands the Vajra and the breast of a woman."

Under the name of Śakra he appears in the Chinese collection[1]. Fig. 236 illustrates his Peiping image.

(II) YAMA

Colour—Blue Arms—Two
Vehicle—Buffalo Direction—South

The second in the series of eight deities of direction is called Yama here as well as in Hindu scriptures. Yama is described in the following words :

"Yāmyāṁ Mahiṣe Yamaḥ kṛṣṇo yamadaṇḍaśūlabhṛt".

NSP, p. 61

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[1] Clark : TLP, II, pp. 89, 178.

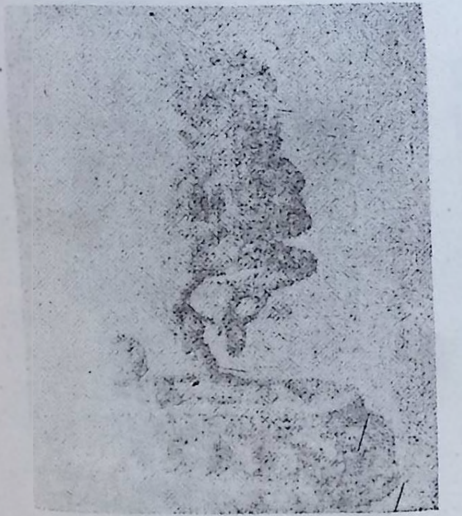

Fig. 205 Dombi
(Peiping)

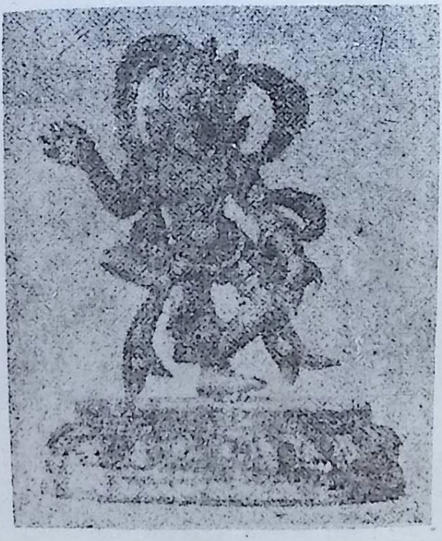

Fig. 206 Lāsya
(Peiping)

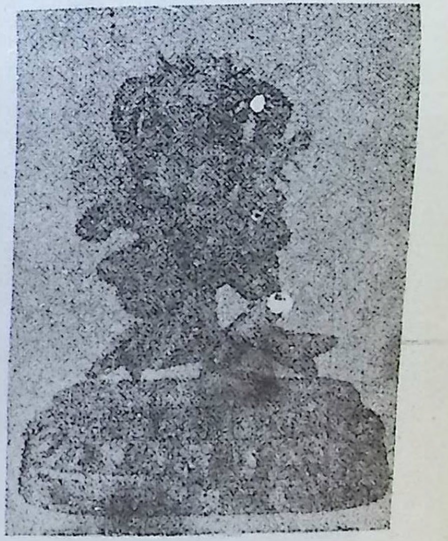

Fig. 207 Gītā
(Peiping)

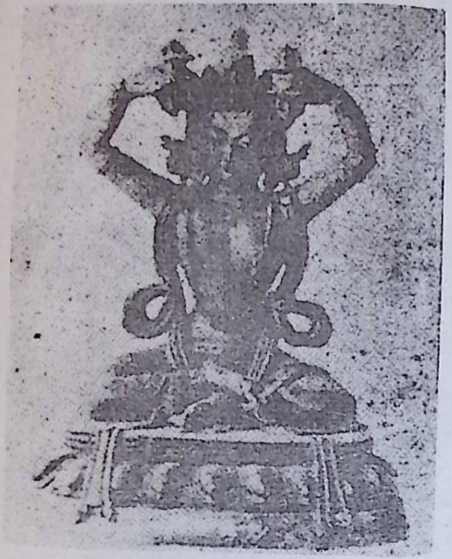

Fig. 208 Nṛtyā
(*Peiping*)

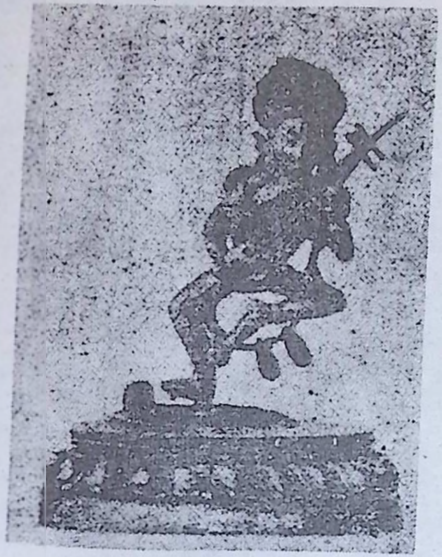

Fig. 209 Vīṇā
(*Peiping*)

Fig. 210 Mukundā
(*Peiping*)

Fig. 211 Tālikā
(*Peiping*)

Fig. 212 Kapāṭā
(*Peiping*)

Fig. 213 Dīpā
(*Peiping*)

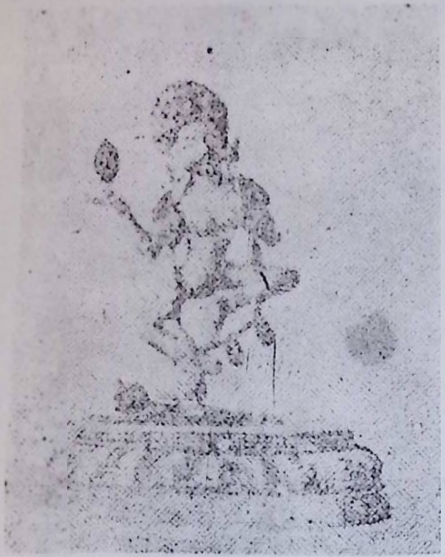

Fig. 214 Ratnolkā
(*Peiping*)

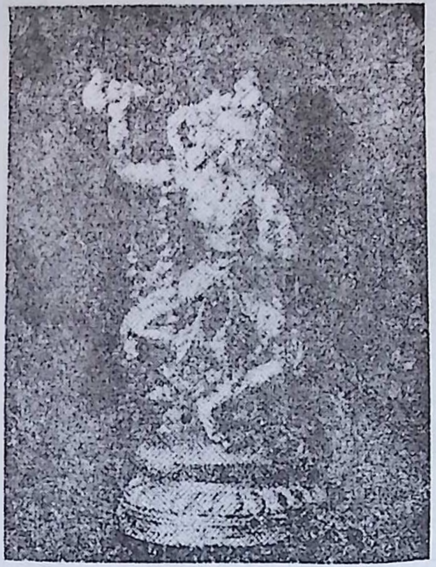

Fig. 215 Simhāsyā
(*Dr. Moghe's Collection*)

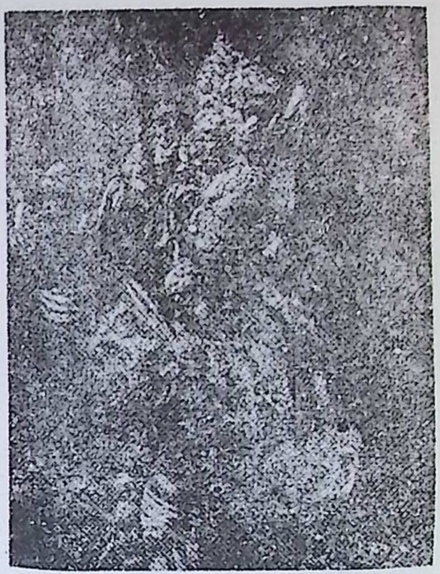

Fig. 216 Simhāsyā
(*Upper View showing the lion-head*)

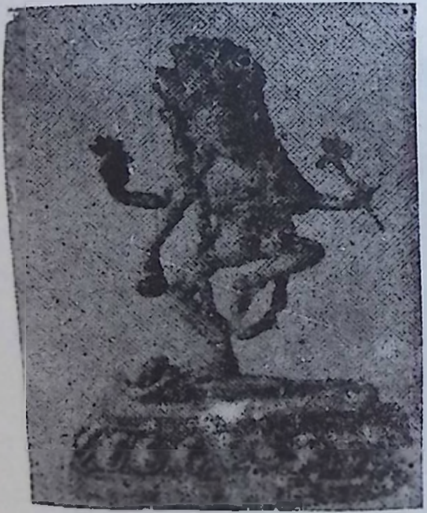

Fig. 217 Ḍākinī
(*Peiping*)

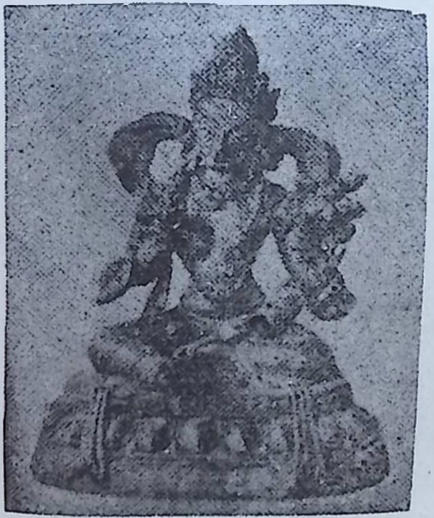

Fig. 219 Dhyāna Pāramitā
(*Peiping*)

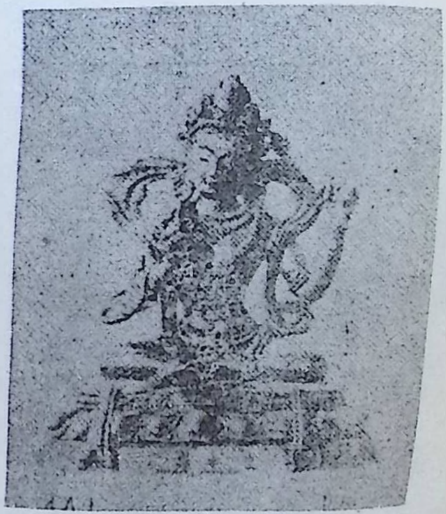

Fig. 220 Praṇidhāna Pāramitā
(*Peiping*)

Fig. 221 Upapatti Vaśitā
(*Peiping*)

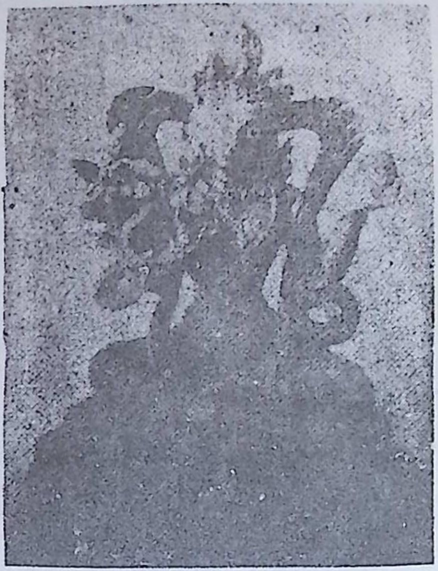

Fig. 222 Ṛddhi Vaśitā
(*Peiping*)

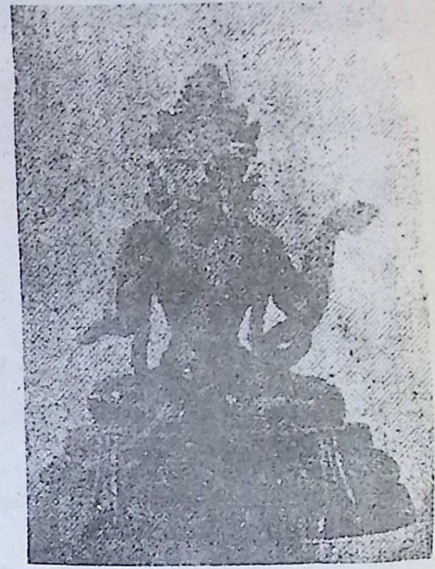

Fig. 223 Dharmameghā
(*Peiping*)

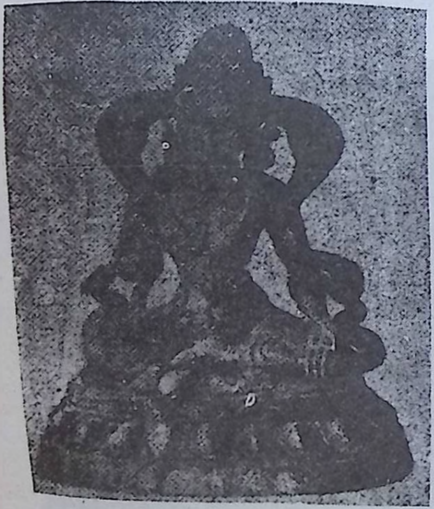

Fig. 224 Nirukti Pratisaṁvit
(*Peiping*)

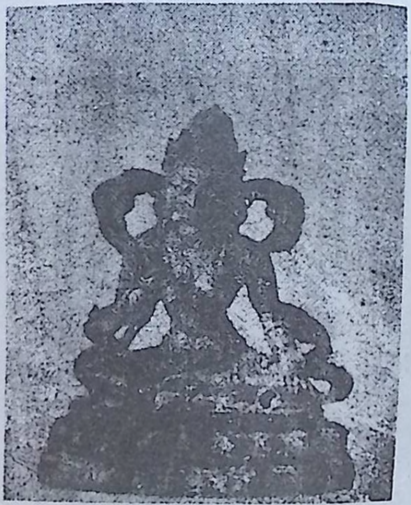

Fig. 225 Pratibhāna Pratisaṁvit
(*Peiping*)

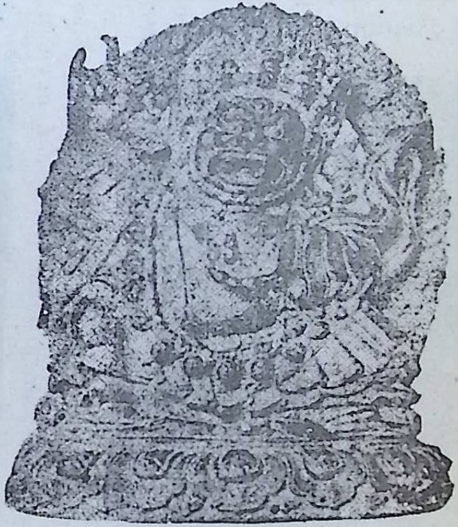

Fig. 226 Mahākāla
(*Nepal*)

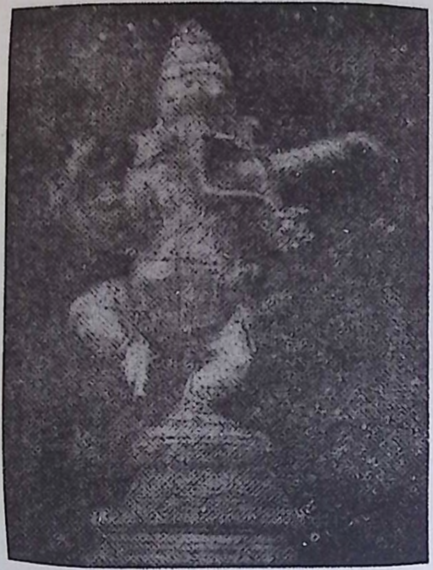

Fig. 227 Four-armed Ganapati
(*Dr. Moghe's Colleciion*)

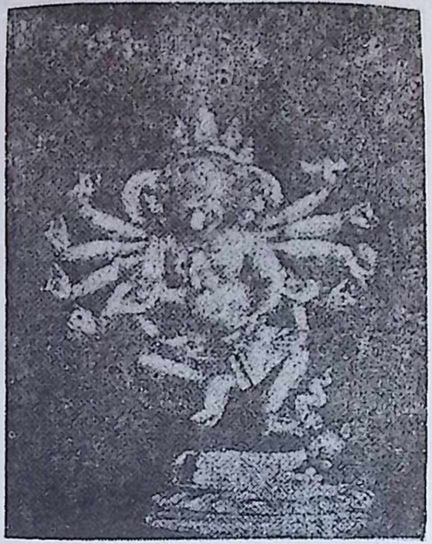

Fig. 228 Ganapati
(*Maharani Chimanabai Gaekwad collecio*)

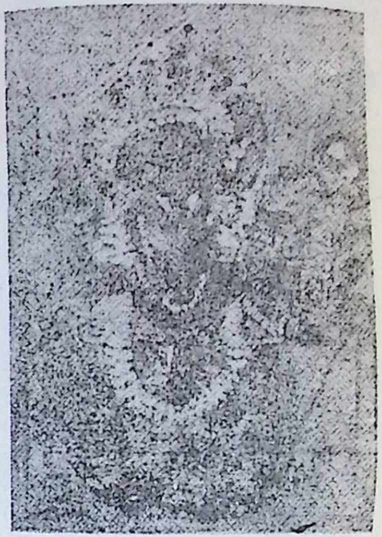

Fig. 229 Ganapatihrdaya
(*Courtesy : W. Y. Evans-Wentz*)

"In the south, there is Yama riding on a Buffalo. He is blue in colour and holds in his two hands the staff of death and the Śūla".

Yama, the God of Death is fairly popular in Tibet where his images are found[1].

(III) VARUṆA

Colour—White Arms—Two
Vehicle—Crocodile Direction—West

The third in the series of gods of direction is Varuṇa whose form is described in the text as follows :

"Vāruṇe makare Varuṇaḥ śvetaḥ saptaphano nāgapāśaśaṅkhabhṛt."

NSP, p. 61

"In the west there is Varuṇa riding on a Crocodile. He is white in colour and has seven hoods. He holds in his two hands the noose of snake and the conch".

His statuettes occur in the Chinese collection under the title of Varuṇa (deva)[2].

(IV) KUBERA

Colour—Yellow Arms—Two
Vehicle—Man Direction—North

The fourth deity in this series is Kubera of the North and his form is described in the text as follows :

"Kauberyāṁ nare Kuberaḥ supītoṅkuśagadādharaḥ".

NSP, p. 61

"In the north, there is Kubera riding on a man. He is of deep yellow colour and holds in his two hands the goad and the Gadā (mace)".

Kubera is fairly well represented in Tibet[3].

(V) IŚĀNA

Colour—White Arms—Two
Vehicle—Bull Direction—Iśāna (N.E)

The fifth in the series of gods of direction is Iśāna the Lord of the Iśāna corner, and his form is described in the following words :

"Aiśānyāṁ Vṛṣabhārūḍhaḥ Iśānaḥ triśūlakapālapāṇiḥ jaṭārdhacandradharaḥ sarpayajñopavītī nīlakaṇṭhaḥ".

NSP, p. 61

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1. See for instance Gordon : ITL, p. 90 ; also Getty : GNB, Pl. XLVII, a and b.
2. Clark : TLP, II, pp. 98, 178.
3. See for instance Gordon : ITL, p. 90 also Getty : GNB, plate LII, b.

"In the Iśāna corner there is Iśāna riding on a Bull. He is white in colour and holds in his two hands the Triśūla (trident) and the Kapāla (skull-cup). On his matted hair appears the half-moon, on his body a sacred thread of serpent and his throat is blue".

As Iśāna he is not represented in the Chinese collection.

(VI) AGNI

Colour—Red Arms—Two

Vehicle—Goat Direction—Agni (S.E.)

The sixth in the series of direction gods is Agni the Lord of the Agni corner. His form is described thus :

"Agneyyāṁ Cchāge'gniḥ raktaḥ śruvakamandaludharaḥ."

NSP, p. 61

"In the Agni corner there is Agni riding on a Goat. He is red in colour and holds in his two hands the Śruva (ladle) and the Kamandalu (water bowl)."

As Agnideva his forms occur twice in the Chinese collection[1]. Fig. 237 illustrates one of the two statuettes from Peiping.

(VII) NAIRṚTI

Colour—Blue Arms—Two

Vehicle—Corpse Direction—Nairrta corner (S W.)

The seventh direction god is called by the name of Nairrti who presides over the Nairṛta corner. His form is described in the text as follows :

"Nairrtyāṁ Rākṣasādhipo Nairṛtiḥ nilah śave khadgakhetakabhrt"

NSP, p. 61

"In the Nairrta corner there is the Lord of the Rāksasas (goblins) called Nairṛti, who is blue in colour and rides on a corpse. In his two hands he holds the sword and the Khetaka (stick)".

He is not represented in the Chinese collection.

(VIII) VĀYU

Colour—Blue Arms—Two

Vehicle—Deer Direction—Vāyu (N.W.)

The eighth and the last deity in the series of direction gods is called Vāyu the Lord of the Vāyu corner. His form is described thus :

"Vāyavyāṁ mrge Vāyurnīlo vātapuṭadharaḥ". NSP, p. 61

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[1] Clark : TLP, II, pp. 65, 87.

"In the Vāyu corner there is Vāyu riding on a Deer and blue in colour. In his two hands he shows the Vātapuṭa" (empty fold).

Under Vāyudeva his statuette occurs in the Chinese collection[1]. Fig. 238 illustrates this image.

6. TEN PRINCIPAL HINDU DEITIES

In the Brahmā group there are ten deities. They are popular in India and their statuettes occur in the Chinese collection. Their appearance in the Buddhist pantheon is almost the same as we find them described in the Purāṇas and Tāntric works of the Hindus. The gods of the Brahmā group are described with typical examples in the same order as they appear in the Dharṁadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī.

(I) BRAHMĀ

Colour—Yellow Arms—Four

Vehicle—Swan

The first among the ten gods of this list is Brahmā. His form is given in the following text :

"Haṁse Brahmā pītaścaturbhujaḥ akṣasūtrābjabhṛt-savyetarābhyāṁ kṛtāñjalir-daṇḍa-kamaṇḍaludharaḥ". NSP, p. 61

"On a Swan appears Brahmā of yellow colour with four arms. With the two principal hands carrying the rosary and the lotus, he displays the Añjali (clasped hand) mūdrā, and the two other hands carry the staff and the Kamaṇḍalu".

Three statuettes of his occur in the Chinese collection[2]. Fig. 238 illustrates one of the three.

(II) VIṢṆU

Arms—Four Vehicle—Garuḍa

The second god in this series of ten principal gods of the Hindu pantheon is called Viṣṇu. His form is described as under :

"Garuḍe Viṣṇus-caturbhujaḥ cakrasaṅkhabhṛtsavyavāmābhyāṁ mūrdhni kṛtāñjalir-gadāśārṅgadharaḥ". NSP, p. 61

"On a Garuḍa there is Viṣṇu with four arms. With the two principal hands carrying the Cakra and the Śaṅkha he displays the Añjali on his head. With the two others he holds the Gadā (mace) and the bow".

Two statuettes of Viṣṇu occur in the Chinese collection[3].

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[1] Clark : TLP, II, p. 181.

[2] Clark : TLP, II, pp. 100, 156, 179.

[3] Clark : TLP, II, pp. 98, 156.

(III) MAHESVARA

Colour—White   Arms—Four

Vehicle—Bull

The third in this series of ten principal gods of the Hindus is Maheśvara. His form is described thus .

"Vrsabhe Maheśvarah sitah śaśikanakāṅkitajaṭāmukuṭaś-caturbhujah śirasi krtāñjalis-triśūlakapālabhrt". NSP, p. 62

"Maheśvara sits on the Bull, and is white in colour. His crown of matted hair is beautified by the moon. He is four-armed. With the two principal hands he displays the Añjali over the head, and with the two others he carries the Triśūla and the Kapāla"

One statuette of Maheśvara occurs in the Chinese collection[1]. It is illustrated in Fig. 240.

(IV) KĀRTTIKEYA

Colour—Red   Arms—Six

Symbol—Hen   Vehicle—Peacock

The fourth god in this series is Kārttikeya and his form is described as follows :

"Mayūre Kārttikeyo raktah ṣaṇmukhaḥ savyābhyāṁ śaktiṁ vajraṁ ca vāmābhyāṁ kukkutaṁ ca dadhāno dvābhyāṁ krtāñjalih." NSP, p. 62

"Kārttikeya rides a Peacock, is red in colour, and has six faces. With the two right hands he holds the Śakti (javelin) and the Vajra and with the two left the hen. With two others he shows the Añjali"

One statuette of this deity is found in the Chinese collection[2].

(V) VĀRĀHI

Colour—Blue   Arms—Four

Symbol—Fish   Vehicle—Owl

The fifth deity in this series is a goddess and is called here as Vārāhī. Her form is described as follows :

"Vārāhī krsnā pecakārūdhā caturbhujā savyavāmābhyāṁ rohitamatsyakapāladharā dvābhyām krtāñjalih". NSP, p. 62

"Vārāhī is blue in colour. She rides on an Owl and is four-armed. In one pair of hands she shows the Rohita fish in the right and the Kapāla in the left. Two others are clasped in Añjali".

Two statuettes of the deity are represented in the Chinese collection[3].

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[1] Clark : TLP, II, p. 156.

[2] Clark : TLP, II, p. 157.

[3] Clark : TLP, II, pp. 72, 176.

(VI) CĀMUṆḌĀ

Colour—Red Arms—Four

Vehicle—Corpse

The sixth deity in the series of Hindu gods is also a goddess and is known by the name of Cāmuṇḍā. Her form is described as follows :

"Pretopari Cāmuṇḍā raktā caturbhujā kartrikapālabhṛtsavyetarā kṛtāñjali".

NSP, p. 62

"Cāmuṇḍā rides on a corpse and is of red colour. She is four-armed. With the first pair of hands she holds the Kartri in the right and the Kapāla in the left. In the second she exhibits the Añjali".

One statuette of this goddess occurs in the Chinese collection[1].

(VII) BHṚṄGI

Colour—Blue Arms—Four

The seventh deity in this series is Bhṛṅgī whose form is described in the Dharmadhātuvāgīśvara Maṇḍala as follows :

"Bhṛṅgī kṛṣṇaḥ kṛṣṇākṣasūtrakamaṇḍaludharaḥ kṛtāñjaliḥ".

NSP, p. 62

"Bhṛṅgī is blue in colour and he holds in the first pair of hands the blue rosary and the Kamaṇḍalu. In the second pair the Añjali is shown".

Bhṛṅgī is not represented in the Chinese collection.

(VIII) GAṆAPATI

Colour—White Arms—Four

Symbol—Elephant-face Vehicle—Rat

Gaṇapati is a popular deity in the Buddhist pantheon. He is described several times in the Niṣpannayogāvalī, and as already stated an independent Sādhana in the Sādhanamālā is devoted to his worship. In the Maṇḍala of Dharmadhātuvāgīśvara his description is as follows :

"Mūṣake Gaṇapatiḥ sitaḥ karivaktraḥ sarpayajñopavītī caturbhujaḥ savyābhyāṁ triśūlalaḍḍukau vāmābhyāṁ paraśumūlake dadhānaḥ."

NSP, p. 62

"Gaṇapati rides on a Mouse and is white in colour. He has an elephant face and a snake forms his sacred thread. He is four-armed. In the two right hands he carries the Triśūla and the Laḍḍuka (sweet balls), and in the two left the Paraśu (axe) and the Mūlaka (radish).

---

[1] Clark : TLP, II, p. 176.

In the Bhūtaḍāmara Maṇḍala, he is given four hands carrying the Mūlaka and the Paraśu in the two right, and the Triśūla and the Kapāla in the two left[1].

One statuette of his is recorded in the Chinese collection[2]. It is illustrated in Fig. 241.

(IX) MAHĀKĀLA

Colour—Blue Arms—Two
Symbol—Trident

The ninth in this series of Hindu deities in the Buddhist pantheon is called Mahākāla who is popular both in the Sādhanamālā as well as in the Niṣpannayogāvalī. His form is described as follows :

"Mahākālaḥ kṛṣṇas-triśūla-kapālabhṛt". NSP, p. 62

"Mahākāla is blue in colour and carries the Triśūla and the Kapāla in his two hands".

One statuette of his occurs in the Chinese collection[3]. His description in the Sādhanamālā is more detailed. The different forms of Mahākāla have already been discussed in an earlier section in this very chapter.

(X) NANDIKEŚVARA

Colour—Blue Arms—Two
Symbol—Muraja Vehicle—Muraja

The tenth and the last in this series of Hindu gods is called Nandikeśvara. His form is described thus in the Maṇḍala of Dharmadhātuvāgīśvara :

"Nandikeśvaraḥ kṛṣṇaḥ Murajārūḍho Murajavādanaparaḥ".
NSP, p. 62

"Nandikeśvara is blue in colour and sits on a Muraja drum and is engaged in playing on the Muraja".

Two statuettes of this deity occur in the Chinese collection under the title Nandīśvara (deva) which is the same as Nandikeśvara[4].

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1. NSP, p. 72.
2. Clark : TLP, II, p. 153.
3. Clark : TLP, II, p. 101.
4. Clark : TLP, II, pp. 104, 153.

7. NINE PLANETS

From time immemorial people in India believed in the power of the planets either for evil or for good. That belief is still current. The Hindus, Buddhists and Jaiṇas alike shared in this belief, and in all these three religious systems the planets were deified and they were given a form, weapon and colour. To compare the forms of the different planets in the three religious systems is itself an independent and stupendous study. It is not the purpose here to compare their forms, nor even to study their iconography extensively, but a passing and brief reference to the planets is what can and should be given. As the planets were deified in Buddhism also, their forms are stated below in the same order and in the same manner as they appear in the Maṇḍala of Dharmadhātuvāgīśvara of the Niṣpannayogāvalī.

(I) ĀDITYA

Colour—Red Arms—Two

Symbol—Discs of the Sun

Vehicle—Chariot of Seven Horses

Āditya or the Sun-god heads the list of the Nine Planets, and his form is described in the Niṣpannayogāvalī as follows :

"Saptaturagarathe Adityo rakto dakṣiṇahastena vāmena ca padmastha-sūryamaṇḍaladharaḥ". NSP, p. 62

"Āditya rides on a chariot drawn by seven horses. He is red in colour. Both in the right and in the left he holds the discs of the sun on lotuses".

In the Chinese collection, one statuette of this planet occurs under the title of Sūrya.[1]

(II) CANDRA

Colour—White Arms—Two

Symbol—Discs of the Moon Vehicle—Swan

The second planet in this series is Candra or the Moon-god who is described thus in the text :

"Haṁse Candraḥ śubhraḥ savyahastena vāmena ca kumudastha-candramaṇḍalabhṛt". NSP, p. 62

"Candra rides on a Swan, is white in colour and holds in his right and left hands the discs of the Moon on lotuses".

As Candradeva this planet is popular in the Chinese collection[2].

---

[1] Clark : TLP, II, p. 178.

[2] Clark : TLP, II, pp. 89, 182.

(III) MAṄGALA

Colour—Red Arms—Two
Symbol—Human head Vehicle—Goat

The third in the series of Nine Planets is Maṅgala or the War-Lord Mars whose form is described in the following words :

"Chhāgale Maṅgalo raktaḥ savyena kaṭṭāraṁ vāmena Mānuṣamuṇḍam bhakṣaṇābhinayena dadhānaḥ" NSP, p. 62

"Maṅgala rides on a Goat. He is red in colour. In the right hand he holds the Kaṭṭāra (cutter) and in the left a severed human head he is in the act of devouring".

He is not found in the Chinese collection.

(IV) BUDHA

Colour—Yellow Arms—Two
Symbol—Bow and Arrow

The fourth god in the series of Nine Planets, is Budha or Mercury and his form is described as under :

"Padme Budhaḥ pitaḥ śaradhanurdharaḥ". NSP, p. 62

"On a lotus there is Budha who is yellow in colour and holds in his two hands the arrow and the bow".

Budha is represented in the Chinese collection only once[1]

(V) BṚHASPATI

Colour—White Arms—Two
Symbols—Rosary and Kamaṇḍalu
Vehicle—Frog or Skull

The fifth god in the series of Nine Planets is Bṛhaspati or Jupiter. His form is described in the text as under :

"Bheke Kapāle vā Bṛhaspatir-gauro'kṣasūtrakamaṇḍaludharaḥ."
NSP, p. 62

"On a Frog or a skull there is Bṛhaspati of white colour. He carries the rosary and the Kamaṇḍalu in his two hands".

Bṛhaspati is not represented in the Chinese collection of Peiping.

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[1] Clark : TLP, II, p. 83.

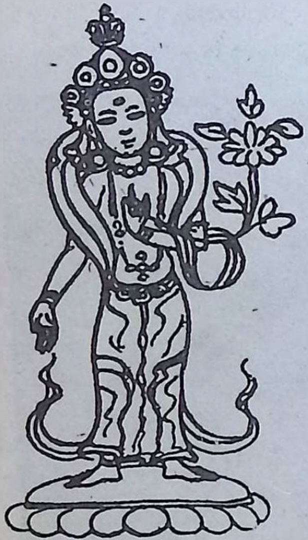

Fig. 230 Mahāsarasvatī

Fig. 231 Vajravīṇā Sarasvatī
(*Peiping*)

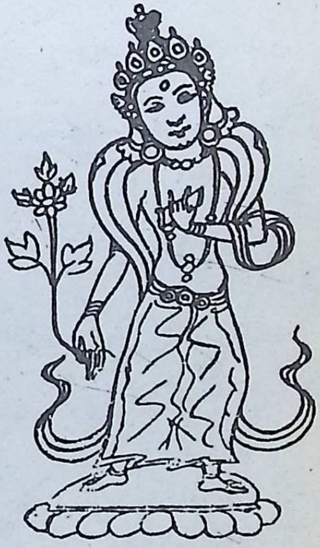

Fig. 232 Vajrasāradā

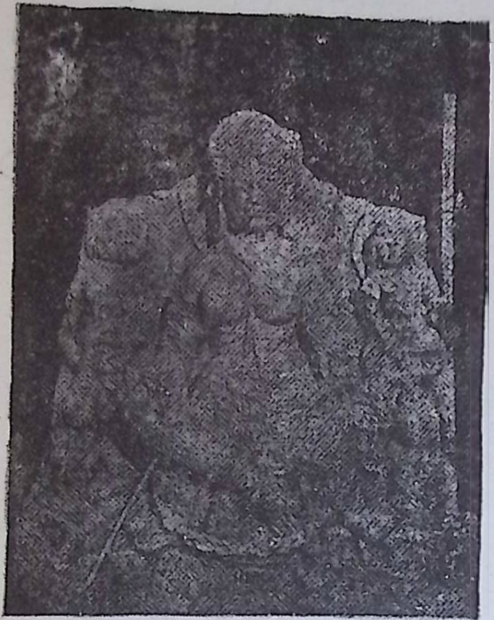

Fig. 233 Vajraśāradā
(*Nalanda*)

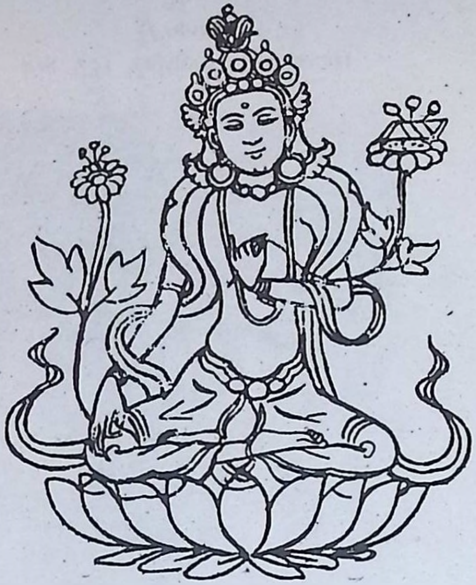

Fig. 234 Ārya-Sarasvatī

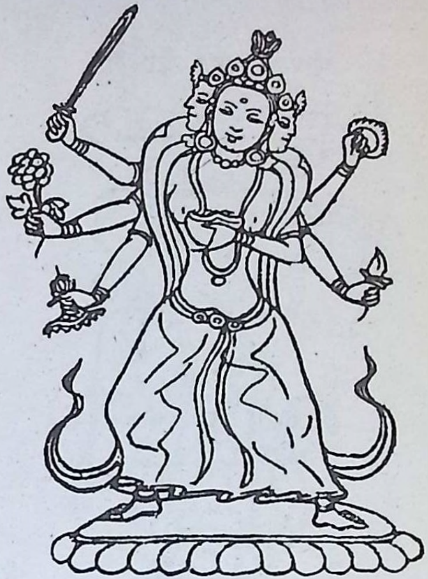

Fig. 235 Vajrasarasvatī

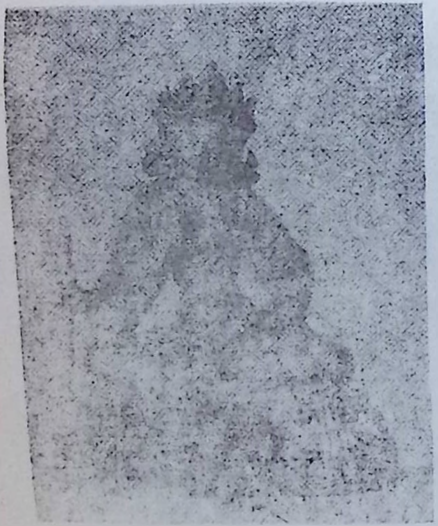

Fig. 236 Indra
(*Peiping*)

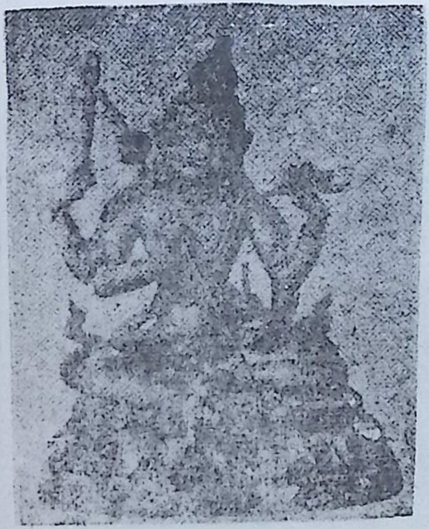

Fig. 237 Agni
(*Peiping*)

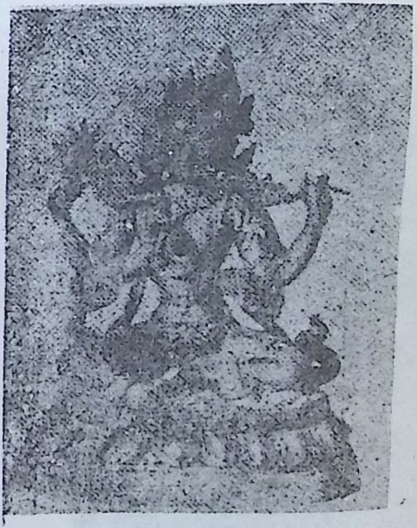

Fig. 238 Vāyu
(*Peiping*)

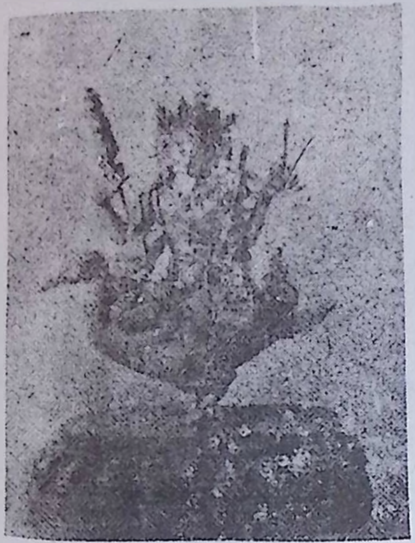

Fig. 239 Brahmā
(*Peiping*)

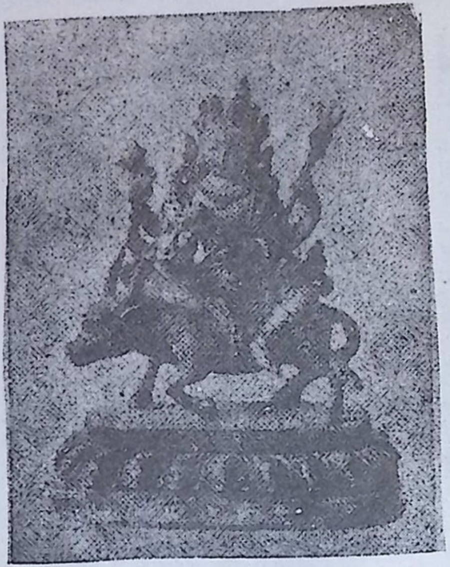

Fig. 240 Maheśvara
(*Peiping*)

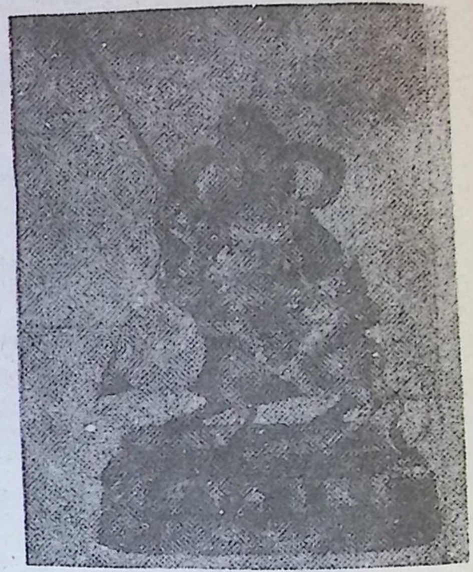

Fig. 241 Ganapati
(*Peiping*)

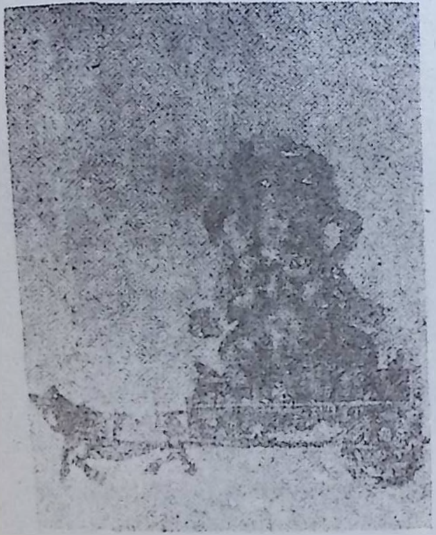

Fig. 242 Rāhu
(*Peiping*)

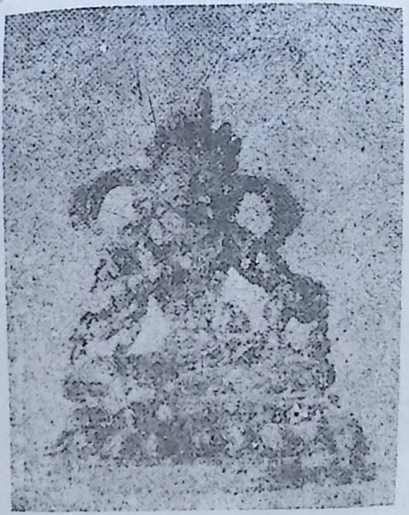

Fig. 243 Ketu
(*Peiping*)

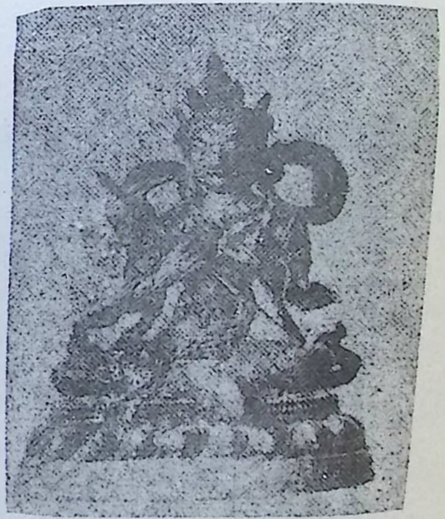

Fig. 244 Navamī Tithi
(*Peiping*)

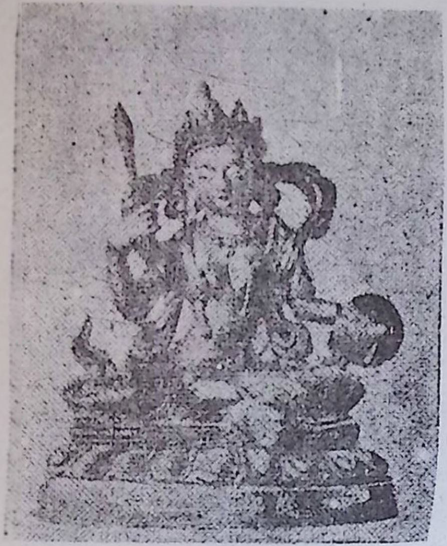

Fig. 245 Daśamī Tithi
(*Peiping*)

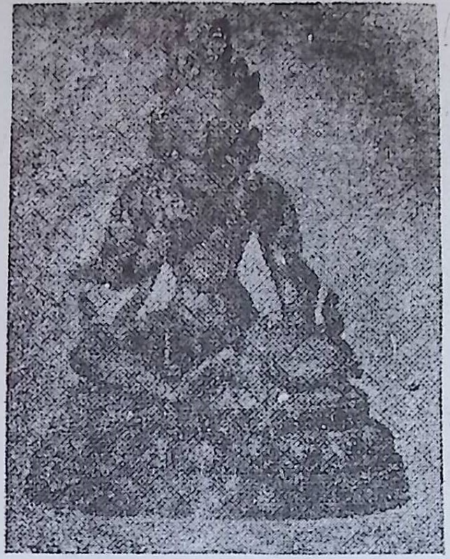

Fig. 246 Tulā
(*Peiping*)

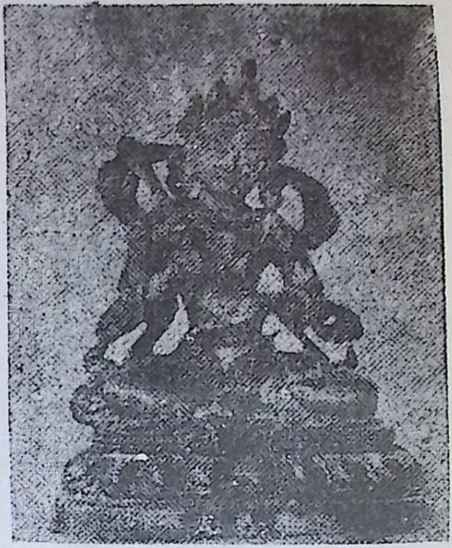

Fig. 247 Kumbha
(*Peiping*)

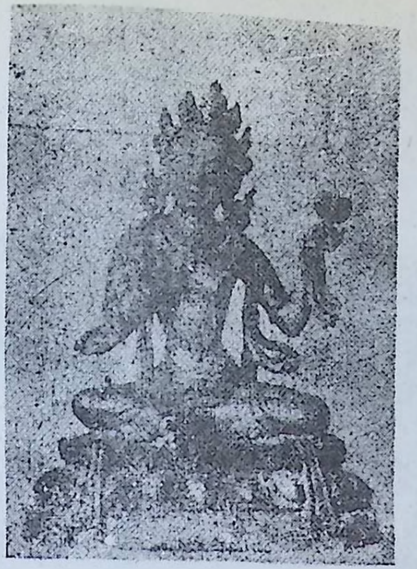

Fig. 248 Mīna
(*Peiping*)

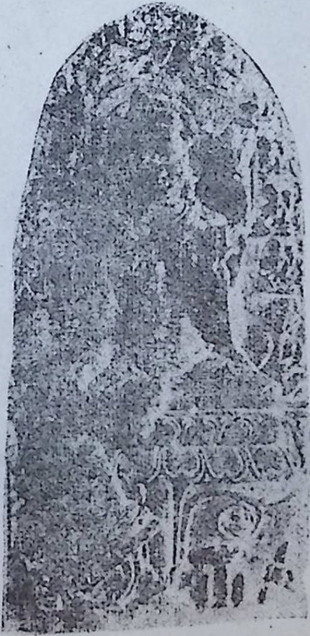

Fig. 249 Khadiravaṇī Tārā
(*Dacca Museum*)

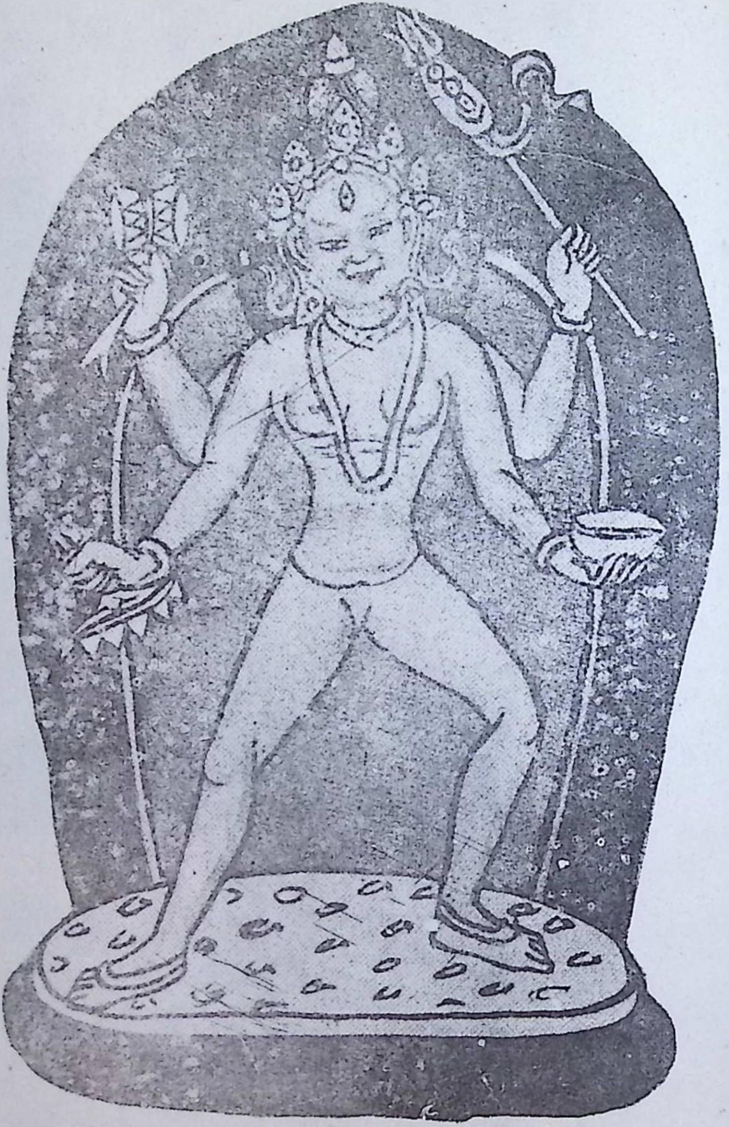

Fig. 218 Lāmā
(*Nepalese Painting*)

(VI) ŚUKRA

Colour—White Arms—Two
Symbol—Rosary and Kamaṇḍalu

The sixth in the series of Nine Planets is Śukra or Venus whose form is described in the text as under :

"Śukraḥ suklaḥ kamalastho'kṣasūtra-kamaṇḍalubhṛt."

NSP, p. 62

"Śukra is white in colour. He sits on a lotus and holds in his two hands the rosary and the Kamaṇḍalu".

Śukra is not represented in the Chinese collection.

(VII) ŚANI

Colour—Blue Arms—Two
Symbol—Rod Vehicle—Tortoise

The seventh deity in the series of Nine Planets, is Śani, Śanaiścara or Saturn. His form is described in the following words :

"Kacchape Śanaiścaraḥ kṛṣṇo daṇḍadharaḥ". NSP, p. 63

"Śanaiścara rides on a tortoise and is blue in colour. He holds the rod".

Saturn is not represented in the Chinese collection. The selection of the slowest animal tortoise for the slowest of the planets, Saturn, is very significant.

(VIII) RĀHU

Colour—Reddish Blue Arms—Two
Symbol—Sun and Moon

The eighth deity in this series of Nine Planets, is the destructive deity Rāhu. His form is as under :

"Rāhū raktakṛṣṇaḥ sūryacandrabhṛt-savyetarakaraḥ".

NSP, p. 63

"Rāhu is reddish blue in colour, and he holds in his two hands the Sun and the Moon".

As Rāhudeva he occurs once in the Chinese collection. This Chinese statuette is illustrated in Fig. 242[1].

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[1] Clark : TLP, II, p. 153.

(IX) KETU

Colour—Blue Arms—Two
Symbol—Sword and Snake-noose

The ninth and the last in the series of deities representing the Nine Planets is Ketu. He is described thus in the Dharmadhātuvāgīśvara Maṇḍala :

"Ketuḥ kṛṣṇaḥ khaḍga-nāgapāśadharaḥ". NSP, p. 3

"Ketu is blue in colour and holds the sword and the noose of snake."

Under the name Ketugrahadeva, he occurs once in the Chinese collection[1]. Fig. 243 illustrates this Chinese specimen.

8. BALABHADRA GROUP

A set of four Hindu deities under the Balabhadra group is described fully in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. They include Balabhadra, Jayakara, Madhukara, and Vasanta, and in Hinduism, all these are the companions of the god Kāmadeva, the deity of Carnal Desire.

(I) BALABHADRA

Colour—White Arms—Four
Symbol—Plough Vehicle—Elephant

The first deity in this group is called Balabhadra who may be identified with Balarāma the brother of Kṛṣṇa. These two pastoral deities of Hinduism broadly represented Agriculture and Dairying. Balabhadra is described as under :

"Kuñjare Balabhadraḥ sitaḥ khaḍga-lāṅgaladharaḥ."

NSP, p. 63

"Balabhadra rides an elephant and is white in colour. He holds the sword and the plough."

He is not to be found in China.

(II) JAYAKARA

Colour—White Arms—Four
Symbol—Garland Vehicle—Cuckoo Chariot

The second deity of this group is called Jayakara whose form is described as under :

"Kokilarathe Jayakaraś-caturbhujaḥ (sitaḥ) savyābhyāṁ puṣpamālaṁ bāṇaṁ ca vāmābhyāṁ caṣaka-dhanuṣī dadhānaḥ".

NSP, p. 63

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[1] Clark : TLP, II, p. 99.

"Jayakara rides a chariot drawn by cuckoos ; he is (white in colour) and is four-armed. With the two right hands he carries the garland of flowers and the arrow and with the two left Caṣaka (wine-glass) and the bow".

He is not represented in the Chinese collection.

(III) MADHUKARA

Colour—White Arms—Four
Symbol—Makara Banner Vehicle—Śuka Chariot

The third deity in this series of Hindu gods is Madhukara whose form is described as under :

"Śukasyandane Madhukaro gauraś-caturbhujaḥ savyābhyāṁ makar-adhvajasare vāmābhyāṁ caṣakacāpau vibharti". NSP, p. 63

"Madhukara rides a chariot drawn by Śuka (parrot) birds and is white in colour. He is four-armed, and holds in his two right hands the Makara banner and the arrow. With the two left hands he carries the wine-glass (Caṣaka) and the bow".

(IV) VASANTA

Colour—White Arms—Four
Symbol—Wine-glass Vehicle—Monkey

The fourth and the last in this series of four Hindu gods is Vasanta or the Spring-god. His form is described in the following words in the Dharmadhātuvāgīśvara Maṇḍala :

"Plavaṅge Vasantaḥ sitaś-caturbhujaḥ savyābhyāṁ bāna-kṛpāṇabhṛt-vāmābhyāṁ dhanuś-caṣakadharaḥ." NSP, p. 63

"Vasanta rides on a monkey and is white in colour. He is four-armd and in his two right hands he holds the arrow and the sword. With the two left he carries the bow and the wine-glass".

None of these four deities is represented in the Chinese collection.

9. LORDS OF THE YAKṢAS, KINNARAS, GANDHARVAS AND VIDYĀDHARAS

In the Dha madhātuvāgīśvara Maṇḍala eight Lords of Yakṣas are described briefly. This list of Yakṣa kings is important as it is not found elsewhere ; it is not possible also to individualize them in their forms. The Yakṣas are a semi-mythical class of beings who are supposed to preside over treasures and shower wealth on mankind when propitiated. Kubera is said to be the greatest among the Yakṣas, who according to the Hindus, lives in the North along with the Yakṣa hordes. The name of his capital is said fo be Alakāpuri adjacent to Mount Kailāsa in the Himalayan region.

(1) YAKṢA KINGS

The names of the eight Yakṣa kings are :

1. Pūrṇabhadra
2. Māṇibhadra
3. Dhanada
4. Vaiśravaṇa
5. Civikuṇḍalī
6. Kelimālī
7. Sukhendra
8. Calendra

They are all collectively described in the Maṇḍala in one brief sentence:

"Pūrṇabhadrādayo Yakṣādhipāḥ bījapūraphala-nakulabhṛt-savyetarakarāḥ". NSP, p. 63

"The Yakṣa kings beginning with Pūrṇabhadra hold in their hands the Bījapūra (citron) and the Nakula (mongoose) in the right and left hands respectively".

In colour they differ. Pūrṇabhadra is blue, Māṇibhadra is yellow, Dhanada is red, Vaiśravaṇa is yellow, Civikuṇḍalī is red, Kelimālī is green, Sukhendra and Calendra are yellow.

The citron and the mongoose are the natural symbols of Jambhala the Buddhist god of wealth, and as such, he is of the Yakṣa group.

Except Jambhala these Yakṣas are rarely represented. In the Chinese collection there are two illustrations one under the title of Yakṣadeva and another under Yakṣa Pūrṇabhadra[1]. They refer evidently to this group of deities. Besides them there is a series of statuettes which are designated with the general title of Mahāyakṣa-senādhipatis. They carry the citron and the mongoose.

Allied to the Yakṣas are the Kinnaras, Gandharvas, and Vidyādharas. They are all semi-mythical beings next to gods, who have power to confer benefit when propitiated. Some information about their kings is found in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. Their forms are described below in the order in which it is found.

(II) KINNARA KING

The Kinnara king is not named here but his form is given in the following words :

"Kinnararājendro raktagauro vīṇāvādanaparaḥ". NSP, p. 63

"The Kinnara king is reddish white in colour and is engaged in playing on the musical instrument called the Vīṇā".

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[1] Clark : TLP, II, pp. 102, 313.

(III) GANDHARVA KING

The Gandharva king is known by the name of Pañcaśikha and his form is described as follows :

"Pañcaśikho Gandharvarājendraḥ pīto vīṇāṁ vādayati".

NSP, p. 63

"Pāñcaśikha the king of the Gandharvas is yellow in colour and he plays on the Vīṇā instrument".

(IV) VIDYĀDHARA KING

The king of the Vidyādharas is named as Sarvārthasiddha and his form is described as below :

"Sarvārthasiddho Vidyādhararājendro gauraḥ kusumamālāhastaḥ".

NSP, p. 63

"Sarvārthasiddha the king of the Vidyādharas is white in colour and holds in his two hands the garland of flowers".

10. TWENTY-EIGHT CONSTELLATIONS

The Zodiac is divided into 27 or 28 constellations or Nakṣattras. These are called the Lunar Mansions. These Lunar Mansions are believed to exercise great influence on human beings and their affairs. They are constantly bringing good or bad effects and are supposed to be great store-houses of power. It is no wonder, therefore, that in Buddhism these Nakṣattras should be deified with colour, faces and hands. The Nakṣattras are described collectively in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvali. In this Maṇḍala the Nakṣattras are given one face and two arms, which are clasped against the chest in the Añjali mūdrā. In colour, however, they differ.

The Nakṣattras have the following features in common :

"Aśvinyādayo devyaśca ratnakañcukīparīdhānāḥ kṛtāñjalayaḥ".

NSP, p. 65

"The deities beginning with Aśvinī are decked in bejewelled jackets and they all show the Añjali mūdrā".

They differ in colour. Their distinctive colour is given below in the order in which it is found in the Maṇḍala :

1. Aśvinī--White
2. Bharaṇī—Green
3. Kṛttikā--Green
4. Rohiṇī—Reddish White
5. Mṛgaśirā--Blue
6. Ārdrā—Yellow
7. Punarvasu—Yellow
8. Puṣyā—Green
9. Āśleṣā—White
10. Maghā—Yellow

11. Pūrvāphālgunī—Green as Priyangu
12. Uttarāphālgunī—Green
13. Hastā—White
14. Citrā—Green
15. Svāti—Yellow
16. Viśākhā—Blue
17. Anurādhā—Green
18. Jyeṣṭhā—Yellow
19. Mūlā—Yellow
20. Pūrvāsādhā—Blue
21. Uttarāsādhā—White
22. Śravaṇā—White
23. Dhanisthā—Blue
24. Śatabhiṣā—Yellow
25. Pūrvabhādrapadā—Green
26. Uttarābhādrapadā—Yellow
27. Revatī—White
28. Abhijit—Green

II. TIME DEITIES

(I) MONTHS

Another set of interesting Hindu deities is described in the Kālacakra Maṇḍala as Lords of the Twelve Months of the Hindu Calendar. As they are rarely represented, it is not necessary to deal with them in detail. Only a brief and passing reference is all that is necessary here.

There are altogether twelve months having twelve deities and their names are given below in the same order as it is given in the Kālacakra Mandala :

1. Caitra—Nairṛti
2. Vaiśākha—Vāyu
3. Phālguna—Yama
4. Jyaistha—Agni
5. Āṣādha —Ṣaṇmukha
6. Pauṣa—Kubera
7. Āśvina—Śakra
8. Kārttika—Brahmā
9. Mārgaśīrsa—Rudra
10. Śrāvaṇa—Samudra
11. Bhādrapada—Ganeśa
12. Māgha—Viṣṇu

These twelve gods, at least most of them. are described previously. But the forms in the Kālacakra Maṇḍala are somewhat different. Here they are all accompanied with their Śaktis, mostly four-armed and have their distinctive vehicles.

(II) DATES

The Tithis or the distances between the sun and the moon are also deined, but these cannot be properly determined in the absence of definite iconographic information. Some of these Tithis (dates) are found represented in the Chinese collection at Peiping[1]. Figs. 224 and 245 illustrate the Navamī and Daśamī Tithis.

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[1] See for instance Clark: TLP, II, p. 84 where the Tithis, Saptamī, Aṣtamī, Navamī and Daśamī are illustrated.

(III) ZODIACAL SIGNS

Besides these, there are the Twelve Signs of the Zodiac, named in the Hindu books on Astrology as Meṣa, Vṛṣabha, Mithuna, Karka, Siṁha, Kanyā, Tulā, Vṛścika, Dhanu, Makara, Kumbha and Mīna. It has not been possible to trace any Sanskrit text from Buddhist Tāntric literature which mentions the Dhyāna or even a tolerable description of these Signs of the Zodiac. But the Rāśis are long believed in India to be the store-houses of mystic power, and it is but natural to expect that these Twelve Signs should be deified with colour, form, weapons and the rest. It is also natural that these deities should be assigned to one or another of the families of the Dhyāni Buddhas so that they may be fitted into the Buddhist pantheon. When more literature on the subject is published, only then it will be possible to find descriptive texts. It is however desirable at this stage to refer to the excellent statuettes of the different Signs of the Zodiac that have been discovered in China and illustrated by Professor Clarke in his *Two Lamaistic Pantheons*, Vol. II[1].

Figs. 246, 247 and 248 illustrate the three Signs, Tulā, Kumbha and Mīna.

(IV) SEASONS

The seasons of the year were likewise deified and were given form, colour, weapons, and were affiliated to one or another of the Dhyāni Buddhas. Descriptions of seasons are also not available in the Buddhist Tāntric literature, but their images and statuettes have been discovered both in Tibet[2] and China[3].

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[1] See for instance, Clark : TLP, II, p. 102 for Kanyā Devi, p. 101 for Tulā Devi, p. 87 for Kumbha Deva, and p. 86 for Makara Deva,

2 & 3. For instance, Gordon : ITL, p. 82 where goddesses for Vasanta, Śarad and Hemanta seasons are illustrated. Also Clark : TLP, II, p. 308 for Śarad and Hemanta and p. 307 for Vasanta and Varsā seasons.

CHAPTER XIV

CONCLUSION

The foregoing is an account of the iconography of Buddhist gods and goddesses as reconstructed from Sanskrit texts of the Buddhist Tāntric literature. The study confines itself to the iconography of gods and goddesses only, excluding all other favourite themes of the Buddhists carved on stone or painting, such as the scenes from Buddha's life, the Jātaka stories, the Avadānas and others, representations of which, are available from Bharhut, Sañchi, Amarāvati, Gandhara or even the cave temples of Ajanta. This book does not refer to them nor makes an attempt to identify them by hunting out the original Sanskrit texts which are illustrated on stone in the form of stories. It is a practical handbook for the guidance of Museologists who have to handle large number of images of gods and goddesses with strange faces, weapons and poses. It is a work giving indications as to how such images should be studied, analyzed, and finally identified with the help of original Sankrit texts such as are quoted in this book at every place. An image is nothing but a symbol, and it is the business of the students of iconography to find out how the image was made, by whom it was made, and what philosophical and cultural background was necessary for the production of such an image. In this work, therefore, problems such as these have been treated and enough information is given in order to understand a Buddhist image from different view-points. The scope of this work thus is limited, and it does not claim to unravel the mystery of all stones on which something is carved. But within the limited scope, it has enough information of the highest practical value to the students of iconography, and this value is enhanced by the inclusion of photographs of excellent sculptures, bronzes and original Nepalese drawings procured with difficulty and at high cost.

The Buddhist pantheon as such did not exist before cir. 300 A.D. which is the approximate time of the composition of the famous Tāntric work the Guhyasamāja. The pantheon got a good start from the theory of the five Dhyāni Buddhas, the embodiment of the five cosmic forces, Rūpa, Vedanā, Saṁjñā, Saṁskāra and Vijñāna. The pantheon further got a fillip from the theory of the Kulas (families) of the Dhyāni Buddhas and their Śaktis or female counterparts. The Dhyāni Buddhas thus became the Kuleśas or progenitors or heads of families, and the families are seen multiplying until they become overwhelming in number. And along with numerical strength, the excellent and meritorious artists went on producing wonderful specimens of images which were backed by the religious inspiration of the most transcendental type. The pantheon became extremely attractive, and all, including the Hindus and Jainas, started building their pantheons and adding to their gods and goddesses. In the meantime other Buddhist countries like Tibet, China, Japan and the rest were struck by the wealth of gods and sculptures of the most bewildering variety, and started constructing their own pantheons according to their own national and cultural genius. The pantheon of the Buddhists created in India thus became world property, although Buddhism as a religion vanished from India the land of its birth long long ago.

The teachings of the Guhyasamāja remained dormant for some 300 years, and were handed down secretly from Gurus to disciples, but later, when it became popular, gradually the process of deification rapidly grew with newer and newer gods and goddesses. Each image received and absorbed cultural currents and cross-currents, and as a living organism took newer and newer forms according to time and according to space. It has now become so unwieldy and its ramifications have been so intricate and vast, that it has become a highly specialized study requiring experts to handle the gods and goddesses of Buddhism. The study is fascinating to the extreme, and the interest in the subject is bound to grow with the lapse of time and with the publication of the original MSS on the subject, such as the Vajrāvalī, Kriyāsamuccaya, the original Tantras like the Kālacakra Tantra, Heruka and Hevajra Tantras, Vajrayoginī and Vajravārāhī Tantras, vast in number and voluminous in extent. Let us hope that India will take care of these priceless original manuscripts, preserve them in good libraries, and gradually through publications, make them available to the world of Buddhists comprising a third of the population of the globe. Just at the present moment however, for unravelling the mysteries of the Buddhist images of gods and goddesses, there are only two books of outstanding value. These are the Sādhanamālā and the Niṣpannayogāvalī both published in the *Gaekwad's Oriental Series* for the first time. The Sādhanamālā was composed in A.D. 1165 since the earliest manuscript of the work bears a date in the Newari era which is equivalent to 1165 A.D. Niṣpannayogāvalī was written by the famous Buddhist author and mystic Mahāpandita Abhayākara Gupta whose time is co-eval with that of the Pāla king Rāmapāla who flourished in A.D. 1084-1130. Both these works were written at a time when the psychic phase of Buddhism reached its very zenith, before being destroyed by the sword of Islam. Both the Sādhanamālā and the Niṣpannayogāvalī therefore record faithfully the highest development of the psychic phase of Buddhism in the 12th century.

The Sādhanas in the Sādhanamālā were composed by men distinguished in the mediaeval age as great Tāntric authors. The Dhyānas contained in the Sādhanas laid down the essential features of different gods, and the sculptors and artists prepared images with the help of these general directions. The Dhyānas left much scope for the exercise of imagination on the part of the sculptors, and the products of their chisels were also very greatly influenced by the spirit of the age in which they flourished, as well as by the geographical situation in which they worked. The ornaments, dress and even facial expressions of the images reflected local conditions to a great extent, while the particular Tāntric rites in which the images were used had also a modifying influence.

It has been pointed out several times that the most important factor in the identification of images is the miniature figure of the Dhyāni Buddha on their crowns. When, however, the parental Dhyāni Buddha is not present, other marks of identification have to be sought for. Moreover, difficulties may arise even when the Dhyāni Buddhas are present. In cases where all the Dhyāni Buddhas are present on the aureole, the Buddha right on the top of the head is to be taken as the parental Dhyāni Buddha. The standing figure of Khadiravaṇī Tārā in the Indian Museum, Calcutta or the Vikrampur figures of Parṇaśabarī are the cases in point. They are both emanations of Amoghasiddhi whose effigy appears right above the heads of the goddesses. The figures of all the other four Dhyāni Buddhas are not required either by the Sādhana or for identification. Their presence can only be explained by the fact that in all kinds of worship the five Dhyāni Buddhas are the first to be invoked. Sometimes, however, the Dhyāni Buddhas appear on the image for artistic reasons only, as for instance, in the case of the Dacca Museum image of Arapacana Mañjuśrī. The Java figure of Arapacana is surrounded by four companions, identical in appearance with himself, but in the Dacca Museum image there are four Dhyāni Buddhas in addition, on the aureole although the central position just above the head of the principal deity is occupied by one of the attendants of Arapacana. The Dhyāni Buddhas, here are not required by the Sādhana and are, therefore, more ornamental than otherwise.

But the most serious difficulty arises when instead of the Dhyāni Buddha prescribed by the Sādhana some other Dhyāni Buddha appears on the crown of any figure. For instance, the Sarnath image of Ucchuṣma Jambhala should have shown in accordance with the Sādhana the figures either of Akṣobhya or Ratnasambhava on its crown, but the effigy of Amitābha is shown instead. Again, when a reference is made to the Lucknow figure of Mārīcī, who according to the Sādhana should have shown the figure of Vairocana on her crown, shows Amitābha instead. Again the Indian Museum image of Uṣṇīṣavijayā shows the figure of her parental Dhyāni Buddha as Akṣobhya instead of her own sire Vairocana.

True reasons for these discrepancies can hardly be given at this state of our knowledge. The most reasonable suggestion seems to be that the original texts are not still known in their entirety. It must be remembered that the Sādhanamālā and the Niṣpannayogāvali are not the only texts produced in Vajrayāna. It is quite likely that new Sādhanas will be forthcoming when further material is published. It is difficult, however, to believe that a new Sādhana for either Mārīcī or Uṣṇīṣavijayā will be available. In the Sādhanamālā itself a large number of Sādhanas is published, but nowhere there is any mention of any other parental Buddha than Vairocana. Thus the possibility of discovering further Sādhanas prescribing parental Buddhas other than Vairocana seems to be remote.

Another alternative suggestion presupposes the existence of different cults according as one or another of the Dhyāni Buddhas is believed to be the principal or the Ādi-Buddha[1]. The Buddhists of Nepal even now are divided into so many different cults, some regarding Amitābha as the Ādi-Buddha, and others acknowledging either Vairocana or Akṣobhya as the Ādi-Buddha. Now though the Sādhanas prescribe the figure of the Dhyāni Buddha Vairocana for both Mārīcī and Uṣṇīṣavijayā, the followers of the Amitābha cult are at liberty to assign them to that Buddha whom they consider to be the Ādi-Buddha. Similarly, Ucchuṣma Jambhala being regarded as the offspring of Amitābha, is made to bear an image of that Dhyāni Buddha on his crown in the Sarnath figure already alluded to. It is not necessary to multiply instances. This is the only reasonable explanation it is possible to offer at the present state of our knowledge.

In identifying Buddhist images the student of iconography should guard himself against taking unnecessary figures in the image for principal ones, or necessary figures for unnecessary ones. A full-fledged

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[1] The theory of Ādi-Buddha originated in the Nalanda monastery about the beginning of the 10th century and was accepted first in the Kālacakrayāna, a later form of Vajrayāna. See Csoma de Koros: *The Origin of the Theory of Adi-Buddha* in J. A. S. B., Vol. II (1833), p. 57f. See also Bhattacharyya: *Buddhist Iconography* in JOBRS, March, 1923.

Buddhist icon shows in the first place, the principal god, an effigy of his sire on his crown, and the Dhyāni Buddhas on the aureole. The icon may further show miniature figures of the companions of the principal god, some worshippers, mythical figures and the three, seven, or sixteen jewels or sacred objects of Buddhism. The figure of Vajrasattva seems to be a favourite decoration with the artists. He appears on many Buddhist images and is perhaps conceived as a sort of general guardian of Buddhism and Buddhist worship. For purposes of identification the principal figure, the figure of the Dhyāni Buddha on the top, and the companions are the indispensable parts of the image. When, again, a reference is made to the Dacca Museum image of Arapacana Mañjuśrī in which besides the four companions there are present four Dhyāni Buddhas Vairocana, Akṣobhya, Amitābha and Ratnasambhava, two mythical figures supporting the lotus seat, and two worshippers to the extreme left of the pedestal. All these figures are redundant for the purpose of identification, and their absence in the Java figure of Arapacana in no wise affects it. But if, for instance, the companions are confused with the worshippers the identification must be regarded as incorrect. The figures flanking Vajrāsana, for instance, are clearly Maitreya and Avalokiteśvara according to the Sādhana, but if they are described as worshippers, as has been done previously, the identification of the whole image becomes vitiated.

Another difficulty in identification arises when the letters of the Mantra of the god are deified and appear on the image. This is found in the case of Vajratārā who is surrounded by ten goddesses who originate from the ten syllables of the Mantra "Oṁ Tāre Tuttāre Ture Svāhā". It has also been pointed out previously how from the five letters of the name of Arapacana Mañjuśrī originated the five deities Candraprabha, Jālinīprabha, Keśinī, and Upakeśinī, and the principal deity Mañjuśrī. The Dacca image of Khadiravaṇī Tārā (Fig. 249) is a remarkable instance of the deification of the Tārā Mantra. The main figure in accordance with the Sādhana carries the Utpala in the left hand and shows the Varada mūdrā in the right, and she is flanked on either side by Aśokakāntā and Ekajaṭā. But on the aureole there are eight female figures identical in appearance with the principal figure. They obviously represent none but the eight syllables of the Tārā Mantra "Oṁ Tāre Tuttāre Ture", the two others, Uṣṇīṣavijayā and Sumbhā, being omitted.

Sometimes in the images of Buddhist gods and goddesses we notice the presence of Gaṇeśa, who is regarded by the Hindus as "Siddhidātā" or the Bestower of Perfection or success in Tāntric rites.

The Buddhists as a proof of their aversion to the followers of the Brahmanical faith, made their gods trample upon Gaṇeśa. Thus in the Indian Museum images of Parṇaśabarī and Aparājitā, and in the Baroda Museum image of Vighnāntaka, etc., the deities have been represented as trampling Gaṇeśa under their feet. In the two Vikrampur images of Parṇaśabarī and in the Dacca Sahitya Parisat image of Mahāpratisarā, Gaṇeśa appears below the lotus seat lying prostrate on the ground crushed under the weight of Buddhist deities. Thus did the Buddhists manifest their animosity against the Hindu god, Gaṇeśa, giving him the epithet of Vighna or Obstacle. Their animosity may be further illustrated by the following features of the Sādhanas. The four Hindu gods, Brahmā, Viṣṇu, Śiva and Indra have been designated uniformly as the four Māras or Wicked Beings, and several Buddhist gods have been described as trampling them under their feet. The Sādhanas of Prasanna-Tārā, Vajrajjvālānalārka, Vidyujjvālākarālī, and the like, are instances in point. Trailokyavijaya has been represented as trampling upon the prostrate forms of Śiva and Gaurī; Nārāyaṇa has been made a Vāhana or vehicle by Harihariharivāhana. Poor Brahmā has been most severely handled by the Buddhists. The severed head of Brahmā is a favourite trophy in the hands of Buddhist deities. According to Hindu traditions, Brahmā should be very old with grey beard, and four heads, and the Buddhist deities mercilessly hold the heads by the matted hair and flourish them in their hands. This is how the Buddhists attempted to exhibit the superiority of their gods over those of the Brahmanical faith. It is a matter of satisfaction, however, that the Hindus never disgraced any gods belonging to the alien faith in this manner. On the contrary, they placed Buddha among the ten Avatāras of Viṣṇu. In this connection it may be pointed out that in the Kālacakra Tantra a work of the 10th century A.D. there is evidence that an attempt was made by the Buddhists to unite with the Hindus under the common banner of the god Kālacakra 'The Circle of Time', against the cultural penetration of the Mlecchas. The later history showed, however, that the attempt proved futile.

A deep spiritual significance is attached to the colour, weapons, and the Āsanas of Buddhist gods who are either represented singly or in yab-yum. The conception of yab-yum images, however, is much more complicated than the single ones.

It has been stated in the Sādhanamālā that a single deity may take any colour according to the particular Tāntric rite in which he is invoked. For instance, in the Śāntikavidhi or propitiatory rite the god takes the white or the yellow colour. In Pauṣṭikavidhi or protective rite the yellow colour is taken by the deity. Similarly, in Vaśyavidhi (bewitching) and Ākarṣaṇa (attraction) he may take yellow, green or red colour. In Ucāṭana (total destruction) and in Māraṇa (killing) the god is generally blue. It may be pointed out here that the word 'Kṛṣṇa' in the Sādhanamālā always signifies the blue colour, and not black. Buddhist gods are rarely black, not because the Buddhists had no perception of the black colour, but because there seems to have been some prejudice against using the black colour in the paintings of gods. It may further be pointed out that whenever a deity gets the blue colour his appearance becomes terrible with protruding teeth and tongue, garland of severed heads, ornaments of snakes and the garment of tiger-skin.

With regard to colour it may be remembered that their stock number is usually five corresponding to the five cosmic elements. Thus according to authoritative books, the element of Water is white in colour, Earth is yellow, Fire is red, Ether is green, and Air is blue. Of these the two colours white and yellow representing Water and Earth are benign, and the other colours red, green and blue are clearly malefic. The earthy and watery gods are peaceful, while the gods of the other three elements are fearful in character. Blue seems to be the most violent of all.

The Āsanas have likewise a spiritual significance. The Vajraparyaṅka attitude signifies meditation and introspection, the Ardhaparyaṅka shows serenity, the Ālīḍha heroism, the Pratyālīḍha destruction and disgust, and the dancing in Ardhaparyaṅka displays wrath and horror.

A reference may be made here to the yab-yum representations. The Tibetan *yab* means 'the honourable father' and *yum* likewise singnifies the 'honourable mother'. Therefore, the word *yab-yum* means the honourable father in the company of the honourable mother. A yab-yum image has a deep spiritual significance. It signifies that the god, the embodiment of Śunya is perfect, having attained Karuṇā and therefore the highest state of Nirvāṇa.

The conception of Śūnya in Vajrayāna took the concrete shape of a god and a goddess. Śūnya took the shape of Heruka when a male god, and became known as Nairātmā when a goddess. That Śūnya took the form of a deity does not seem strange in Vajrayāna, where we find conceptions, such as Saṅgha, Dharma, Prajñāpāramitā, the twelve Pāramitās, and the five Skandhas deified in the Buddhist pantheon. Thus the conception of Śūnya in the form of a god or a goddess is perfectly in keeping with the tradition of the Vajrayāna system. When the Bodhi Mind attains Nirvāṇa it merges in Śūnya and there remains in eternal bliss and happiness. And when Śūnya was made a goddess, it was easily understood, how eternal bliss and happiness was possible after the attainment of Nirvāṇa. The yab-yum figures, representing Śūnya in the form of Heruka in the embrace of Śūnya in the form of Nairātmā, were held up before the mass as ideals, and they readily attracted them and helped them in their conception of a bright and definite spiritual prospect.

Buddhists of the Vajrayāna consider Śūnya as the Ultimate Reality, and they believe that the host of gods and goddesses, including the Dhyāni Buddhas, are Śūnya in essence. The innumerable gods and goddesses of the Vajrayāna pantheon are all manifestations of Śūnya. The gods have no real existence, the images have no real existence, and therefore, it may be positively asserted that a true Vajrayānist never worshipped an image or god. Naturally, since these paintings, images, or even the deities themselves have no real or independent existence, they are merely manifestations in a variety of forms of the One, Undifferentiated Śūnya. But it cannot be denied that these images were very useful, since the forms they presented, in accordance with the Dhyānas, to the gaze of the worshippers undoubtedly helped the latter to visualise the deities with whom they were asked to identify themselves. As they had no real existence, these deities had to be attracted to the mind-sky from unknown regions in the firmament by the luminous rays of light issuing from the Bijamantras uttered by the worshipper. The Śūnya takes the form of a divinity in accordance with the germ-syllable uttered, and exists only as a positive idea in the mind of the worshipper who identifies himself with that transformation of Śūnya.

The question may be raised as to the necessity of a variety of gods and goddesses when one Śūnya would have been sufficient. In answer to this a number of things have to be considered. It may be remembered that Śūnya, which was identified with Compassion by the Vajrayānists was conceived as manifesting itself in different forms in accordance with the different functions it had to discharge For instance, if any disease is to be cured, Śūnya takes the form of Simhanāda ; when it is a question of snake-bite, Śūnya becomes Jāṅgulī ; when destruction of the wicked is needed, Sūnya takes the form of Mahākāla ; when again, diseases and pestilences are to be prevented, Sūnya is conceived as Parṇaśabarī ; for success in love-affairs, Śūnya is invoked in the form of Kurukullā ; and when forcible submission is required in love-affairs, Śūnya becomes Vajrānaṅga, and when finally, Buddhahood is wanted by the worshipper, he should conceive himself as Heruka. From the above it appears that the conception of the multitude of Buddhist deities emerges from the one grand conception of Śūnya in accordance with the various functions it is supposed to discharge, as a mark of compassion towards the Buddhists.

Secondly, the number of gods and goddesses increases when Śūnya manifests in different forms the nine "Rasas" or dramatic sentiments. For instance, Śūnya will be Khadiravaṇī or Lokanātha when benign (Karuṇa), Mārīcī when Heroic (Vīra), Vighnāntaka, Heruka or Mahākāla when awe-inspiring (Bhaya), Aparājitā when wrathful (Raudra), Vajracarcikā in its moments of disgust and loathsomeness (Bībhatsa), Prajnāpāramitā when peaceful (Śānta), and so on.

Thirdly, the number of deities increases as objects such as the Three Jewels; philosophical conceptions such as the Pāramitās, Bhūmis or Pratisaṁvits; literature such as the Prajnāpāramitā, the Daśabhūmika Śāstra, the Dhāriṇis and the like; desires such as for eating, drinking, sleeping and the rest; the directions such as the north, south, east and west; the musical instruments such as the flute, the violin, and the drum; and other innumerable ideas and objects, are required to be worshipped in the forms of gods and goddesses. By these and various other ways the number of deities in the Buddhist pantheon increased phenomenally.

As all these deities centre round the one grand conception of Sūnya so also the host of weapons revolve round the one grand conception of Bodhicitta or the Will to Enlightenment. As these weapons are required to discharge different functions, the Bodhicitta resolves itself into so many different forms of weapons[1]. For instance, when the darkness of ignorance is to be dispelled Bodhicitta becomes a sword by which the veil of ignorance is cut asunder. The sword is also to be used to destroy the Māra hordes who disturb the worshippers. Bodhicitta becomes the Aṅkuśa (goad) when the hearts of the wicked are to be pierced. It is conceived as a noose when the Māra hordes are to be securely bound. It becomes a needle and a thread when the eyes of the wicked have to be sewn up. Bodhicitta becomes a Kartri (knife) when the wicked have to be chopped. It is a Bhindipāla (javelin) when Māras have to be attacked from a distance, and a bow and an arrow if the distance be greater.

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[1] Compare the statement in the Jñānasiddhi of Indrabhūti in the *Two Vajrayāna Works* (GOS), pp 80, 81.

Bodhicittam bhaved Vajram Prajñā Ghaṇṭā vidhīyate I
Cakram-ajñānacchedāt ca Ratnantu durlabhādapi II
Bhavadoṣair-aliptatvāt jñānam tat Padam-ucyate I
Khaḍgaḥ kleśārisamcchedāt Utpalam plavanāt tataḥ II

The Mūdrās also are nothing but the manifestations of the Bodhicitta. If protection is needed, Bodhicitta is conceived as the Abhaya mūdrā; if boon is desired it becomes Varada; when instruction in Buddhist Law is required it becomes Dharmacakra, and so on.

The Bodhicitta, or the Will to Enlightenment, is that state of Mind which has already acquired the potentiality of dissolving itself in Śūnya. As a matter of fact, Śūnya or Nirvāṇa would be unattainable without the help of the Bodhicitta, which like Śūnya exists only in the mind. The Bodhi mind leads the aspiring soul into the very presence, so to speak, of Śūnya; it ultimately merges and loses itself completely in Śūnya.

The gods of the Buddhist pantheon are conceived as carrying the Bodhicitta in their hands, both being of the nature of Śūnya. It is with the help of this Bodhicitta that a god is supposed to confer Buddhahood or success in Tāntric rite upon his worshipper. The yab-yum conception of deities is still more sublime. The god Heruka, the embodiment of Śūnya, carrying weapons the embodiments of Bodhicitta also of the nature of Śūnya, is embraced by Nairātmā, whose essence is Śūnya, carrying weapons also of the nature of Śūnya. Thus the Infinite with the Infinite commingles. In Involution, the Many become One. This is the highest state—the Anupādhiśeṣa-Nirvāṇa.

Kṛto vaḥ sarvasattvārthaḥ
siddhir-dattā yathānugā I
Gacchadhvaṁ Buddhaviṣayaṁ
punarāgamanāya Muḥ II

"Gods, I bid You farewell! Ye have fulfilled the desires of all beings. Ye have conferred the desired success. Go Ye to the region of the Buddhas. Return Ye once again, Muḥ".

॥ शुभमस्तु सर्वजगताम् ॥

APPENDIX

108 FORMS OF AVALOKITEŚVARA

(In the Machhandar Vahal, Kathmandu, Nepal)

1. Hayagrīva Lokeśvara. The god sits in the Vajraparyaṅka attitude on a lotus. He has four hands, out of which the two principal ones exhibit the Vyākhyāna pose. The second pair holds the rosary in the right hand and the lotus in the left. He is accompanied by six other gods and a dragon.

2. Mojaghāñjabala (?) Lokeśvara. He stands in the Samabhaṅga attitude on a lotus, with his two hands showing the Abhaya mūdrā in the right and the noose in the left.

3. Hālāhala Lokeśvara. He sits in the Lalita attitude on a lotus with his Śakti on the lap. He has three faces and six arms. The face above represent probably the head of the Dhyāni Buddha, whose effigy he should bear on his crown. In his three right hands he shows the sword, the rosary and the Varada pose. In the three left hands he carries the lotus, the noose and the Utpala. The hand holding the noose passes round the Śakti in the act of embracing. The Śakti exhibits the Varada mūdrā in the right hand and the Abhaya in the left.

4. Harihariharivāhana Lokeśvara. Lowermost is the snake, on it is the lion, over the lion is Garuḍa, Nārāyaṇa rides Garuḍa, and on his shoulder sits Lokeśvara. The Garuḍa has two hands in the Añjali mūdrā. Nārāyaṇa has four hands, of which the first pair is engaged in forming the Añjali against the chest; while the second pair has the Cakra in the right hand and the Gadā in the left. Lokeśvara sits in Vajraparyaṅka and has six arms; the right hands show the rosary, the Cakra and the Varada pose, while the three left carry the Tridaṇḍī, the noose and the Utpala.

5. Māyājālakrama Lokeśvara. He has five faces and twelve arms. The head on the top probably represents Amitābha. He stands in the Ālīḍha attitude, and wears the tiger-skin and the garland of heads, but his faces do not present a fearful appearance. The six right hands carry the Tridaṇḍī, the Khaṭvāṅga, the jewel, the Khaḍga, the Vajra and the rosary, and the six left show the noose, the Kapāla, the Utpala, the fruit, the Cakra and the lotus.

6. Ṣaḍakṣarī Lokeśvara. He sits in the Vajraparyaṅka attitude. He has four arms and one face. The principal pair of hands is joined against the chest in forming the Añjali. The second pair carries the rosary in the right and the lotus in the left.

7. Ānandādi Lokeśvara. He stands in the Samabhaṅga attitude, and carries the lotus, the stem of which he holds in his right hand, while the left displays the Varada pose.

8. Vaśyādhikāra Lokeśvara. He sits in the Vajraparyaṅka attitude and carries the bowl in his two hands arranged in the Samādhi mūdrā.

9. Potapāda Lokeśvara. He sits in the Vajraparyaṅka attitude, and has four arms. The two principal hands exhibit the Añjali against the chest, while the other pair holds the rosary in the right and the noose in the left.

10. Kamaṇḍalu Lokeśvara. He stands in the Samabhaṅga attitude, and is endowed with six arms. His two principal hands are engaged in drawing the bow to its full length. The other four hands carry the Vajra and the Cakra in the two right and the Ghaṇṭā and the Kamaṇḍalu in the two left.

11. Varadāyaka Lokeśvara. He is one-faced and six-armed and stands on a lotus. The two principal hands join against his chest in forming the Añjali. He shows also the rosary and the Varada pose in the two right hands, and the book and a mūdrā (probably Karaṇa ?) in the two left.

12. Jaṭāmukuṭa Lokeśvara. He is four-armed and one-faced, the head on the top representing the head of Amitābha. The two right hands show the rosary and the Varada pose, while the two left hold the lotus and the water-pot. He is represented in a standing attitude.

13. Sukhāvatī Lokeśvara. He is one-faced, and six-armed, and sits on a lotus in the Lalita attitude. The first pair of hands exhibits the Dharmacakra mūdrā, the second pair carries the rosary and the book, and the third pair shows the Varada mūdrā in the right and the water-pot in the left.

14. Pretasantarpaṇa Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his three right hands he displays the rosary, the jewel and the Varada mūdrā, while the three left carry the Tridaṇḍī and the book and exhibit the Varada mūdrā.

15. Māyājālakramakrodha Lokeśvara. He presents a very fierce appearance with five faces terrible with protruding teeth, and eyes rolling in anger. His hair rises upwards like flames of fire. He stands in the Pratyālīḍha attitude and wears the tiger-skin. He has twelve arms,

of which the six right carry the sword, the Vajra, the goad, the noose, the Triśūla and the arrow, and the six left hold the shield, the Cakra, the jewel, the deer-skin, the Kapāla and the Tarjani with the noose.

16. Sugatisandarśana Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his three right hands he carries the rosary and exhibits the Varada and Abhaya poses. The three left have the Tridaṇḍī, the Utpala and the water-pot.

17. Nīlakaṇṭha Lokeśvara. He is one-faced and two-armed, and sits on a lotus in the Vajraparyaṅka attitude. He carries the bowl of gems in his two hands arranged in the Samādhi mūdrā.

18. Lokanātha Raktāryyāvalokiteśvara. He is one-faced and two armed and sits in the Lalita attitude on a lotus. The right hand displays the Varada mūdrā while the left holds the stem of a lotus on his lap.

19. Trilokasandarśana Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. His right hand is raised against the chest with outstretched fingers and palm turned inwards. The other hand exhibits exactly the same pose (Karaṇa ?) as displayed by one of the left hands of Varadāyaka Lokeśvara.

20. Siṁhanātha Lokeśvara. He is one-faced and four-armed and sits in Bhadrāsana, or in the European fashion, on a raised seat placed on the lotus. In his two right hands he carries the sword and the jewel, while the two left hold the book and the noose.

21. Khasarpaṇa Lokeśvara. He is one-faced and two-armed and sits in the Lalita attitude on a lotus. His right hand exhibits the Varada pose and the left is raised against the chest, holding the stem of a lotus.

22. Maṇipadma Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. His two principal hands are joined against his chest forming the Añjali and the other pair holds the rosary in the right hand and the lotus in the left. He is identical in form with No. 6 described above.

23. Vajradharma Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. The right hand displays the Abhaya pose and the left on the lap holds the stem of the Utpala.

24. Pupala Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. One of his two right hands carries the rosary while the other exhibits the Abhaya pose. One of the two left carries the book and the other displays a mūdrā with the index and little fingers pointing outwards (Karaṇa ?).

25. Utnauti (?) Lokeśvara. He is one-faced and six-armed and sits in Bhadrāsana on the raised seat of a lotus. His three right hands exhibit the rosary, the Vajra and the Abhaya pose, while the three left carry the Kapāla, the noose and the water-pot.

26. Vṛṣṇācana Lokeśvara. He is one-faced and six-armed and sits in the Lalita attitude on a lotus. The three right hands display the Utpala, the arrow and the Varada pose, while the three left shows the book, the bow and the Abhaya pose.

27. Brahmadaṇḍa Lokeśvara. He is one-faced and four-armed, sits in the Lalita attitude on a lotus, and is accompanied by his Śakti who sits on his lap. His two right hands show the Tridaṇḍī and the Varada pose, while the two left show the Ratnakalaśa (vessel containing jewels) and a mūdrā with the index and little fingers pointing outwards. The Śakti displays the Varada pose in the right hand and the Abhaya in the left.

28. Acāta (?) Lokeśvara. He is one-faced and six-armed, and sits in the Lalita attitude on a lotus. His three right hands show the sword, the arrow and the Varada pose, while his three left hold the Kartri and the bow and display the Abhaya pose.

29. Mahāvajrasattva Lokeśvara. He is one-faced and eight-armed, and sits in the Vajraparyaṅka attitude on a lotus. His four right hands exhibit the sword, the rosary, the Cakra and the Abhaya pose, while his four left hold the noose, the Tridaṇḍī, the conch and the bowl of gems on his lap.

30. Viśvahana Lokeśvara. He is one-faced and six-armed and sits in the Vajraparyaṅka attitude on a lotus. His three right hands hold the sword, the arrow, and the Cakra, while his three left show the noose, the bow and the Abhaya pose.

31. Śākyabuddha Lokeśvara. He is one-faced and four-armed, and is represented as standing on a lotus. His two right hands hold the arrow and the Khaṭvāṅga, while his two left show the bow and the Tarjanī.

32. Śāntāsi Lokeśvara. He is one-faced and six-armed and stands on a lotus. His two principal hands are joined against his chest in forming the Dharmacakra mūdrā. The other four hands show the rosary and the Varada pose in the right, and the book and the Abhaya mūdrā in the left.

33. Yamadaṇḍa Lokeśvara. He is one-faced and six-armed, and sits in the Lalita attitude on a lotus. His three right hands hold the sword, the lotus and the Vajra, while his three left display the fruit, the bowl of gems and an unspecified mūdrā (Karaṇa ?).

34. Vajroṣṇīṣa Lokeśvara. He is one-faced and six-armed, and is represented as standing on a lotus. His three right hands show the rosary, the Tridaṇḍī and the Abhaya pose, and his three left the book, the noose and the Varada pose.

35. Vajrahuntika (?) Lokeśvara. He is one-faced and twelve-armed and stands in Ardhaparyaṅka in a dancing attitude on a lotus. He holds the Utpala in all his twelve hands.

36. Jñānadhātu Lokeśvara. He is one-faced and eight-armed and stands on a lotus. Two of his hands are joined against his chest in forming the Añjali mūdrā ; the second pair exhibits what is called the Kṣepaṇa mūdrā. The remaining hands hold the rosary and the Tridaṇḍī in the right and the book and the noose in the left.

37. Kāraṇḍavyūha Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He holds the Vajra in his right hand and the book against his chest in the left.

38. Sarvanivaraṇaviṣkambhī Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. His right hand holds by its stem a lotus on which there is a sword, and his left hand holds the Vajra against his chest

39. Sarvaśokatamonirghāta Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. Each of his two principal hands exhibits the Abhaya pose against his chest, while the other two hands hold the rosary in the right and the Utpala in the left.

40. Pratibhānakakūṭa Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. He holds the noose against the chest with his right hand and the bowl of gems in his left.

41. Amṛtaprabha Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He holds the double Vajra on his lap with his right hand, and the lotus on a water-vessel in his left.

42. Jālinīprabha Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He holds the sword on a lotus in his right hand and the stem of a lotus against his chest with his left.

43. Candraprabha Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He exhibits the Vitarka mūdrā with his right hand and holds the stem of lotus against the chest with his left.

44. Avalokita Lokeśvara. He also is one-faced and two-armed and sits in the same attitude on a lotus. He wields the sword in his right hand and holds the stem of a lotus against the chest with his left.

45. Vajragarbha Lokeśvara. He also has the same number of hands and faces as No. 44. He holds the Vajra in his right hand and the stem of a lotus in his left.

46. Sāgaramati Lokeśvara. He is in all respects identical with No. 44 except that he holds the double Vajra in his right hand.

47. Ratnapāṇi Lokeśvara. He also is identical with No. 44 in all respects, except that he holds the sword in his left hand and displays the Varada mūdrā with his right.

48. Gaganagañja Lokeśvara. He also is identical with No. 44 in all respects except that he exhibits the Vitarka mūdrā in his right hand and the book in his left.

4). Ākāśagarbha Lokeśvara. He also is identical with No. 44 in all respects, except that here the god exhibits the Varada pose in the right hand and the stem of a lotus in the left.

50. Kṣitigarbha Lokeśvara. He also is identical with No. 4 except that here the god carries a tray of gems in his right hand and displays the Varada mūdrā in his left.

51. Akṣayamati Lokeśvara. He also is identical with No. 44, except that he holds the rosary in his right hand and the lotus on a water-vessel against the chest with his left.

52. Sṛṣṭikāntā Lokeśvara. He is one-faced and two-armed and stands on a lotus. He displays the Varada pose with his right hand, while his empty left hand rests near his navel. A large number of four-armed gods issue from various parts of his body, while Amitābha appears over his head.

53. Samantabhadra Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He exhibits the Varada pose with his right hand, and holds the stem of lotus against the chest with his left.

54. Mahāsahasrabhuja Lokeśvara. In all respects he is identical with No. 53, with this difference that here the god wields the sword in his right hand and displays the Varada mūdrā with his left.

55. Mahāratnakīrti Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds the fruit, the Utpala and the conch in his three right hands, and displays the bow, the whip and the Namaskāra mūdrā in his three left.

56. Mahāsaṅkhanātha Lokeśvara. He is identical in all respects with No. 55, except that he bears different symbols. Here the god shows the Namaskāra mūdrā, and the two Vajras in his three right hands, while his three left hold the noose, the arrow and the Ghaṇṭā.

57. Mahāsahasrasūryya Lokeśvara. He is eleven-faced and eight-armed and stands on a lotus. Each of his two principal hands exhibits the Abbaya pose against his chest. The remaining hands show the rosary, the Cakra and the Varada pose in the three right hands and the Utpala, the bow charged with an arrow, and the vessel in the three left. This form of Lokeśvara is very popular in Tibet.

58. Māhāratnakula Lokeśvara. He is three-faced and six-armed and stands on a lotus. The head on the top represents Amitābha. He carries the sword, the Utpala and the rosary in his three right hands and the book, the lotus and the Utpala in the three left.

59. Mahāpātāla Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds in his three right hands the Vajra, the Viśvavajra and the Utpala, and in his three left, the banner, the Ghaṇṭā and the Kamaṇḍalu.

60. Mahāmañjudatta Lokeśvara. In all other respects he is similar to No. 59. But he carries the Ghaṇṭā, the sword, and the Ratnapallava in his three right hands; and the Vajra, the Ghaṇṭā and the Utpala in his three left.

61. Mahācandrabimba Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds the arrow, the Utpala and the fruit in his three right hands, and the bow, the Vajra and the Cakra in his three left. The head on the top probably represents Amitābha.

62. Mahāsūryyabimba Lokeśvara. He is identical in all respects with No. 61, except that here the god carries two Vajras and the Cakra in his three right hands, and two Utpalas and the bowl of gems in his three left.

63. Mahā-Abhayaphalada Lokeśvara. He also is similar in form to No. 61, except that he holds the Vajra, the sword and the Utpala in his three right hands, and two Ghaṇṭās, and the book in his three left.

64. Mahā-Abhayakarī Lokeśvara. He also is similar in form to No. 61, but the symbols in his hands are different. Here the god holds the book against the chest with his two principal hands, the Vajra and the rosary in his right and the Ghaṇṭā and the Tridaṇḍī in his left.

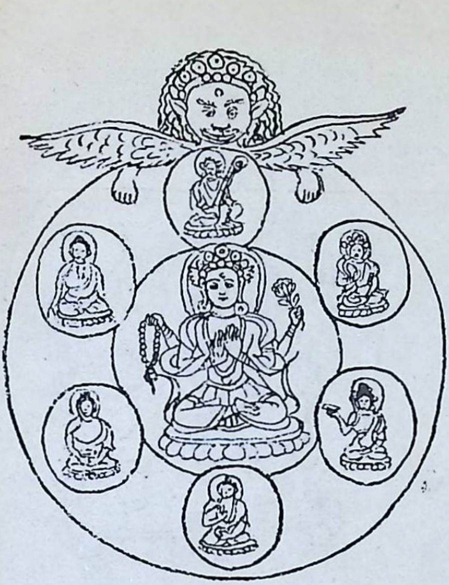

Fig. 1(A)
Hayagrīva Lokeśvara

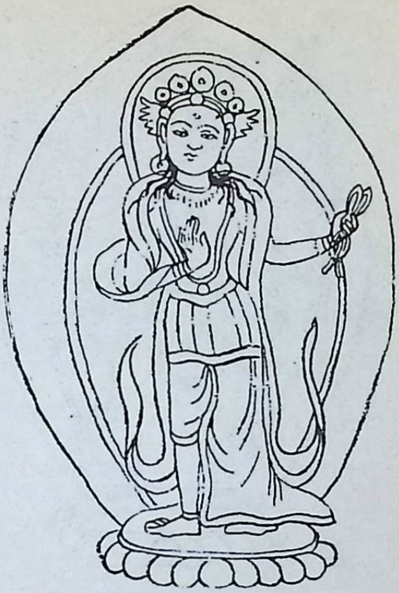

Fig. 2(A)
Mojaghañjabala Lokeśvara

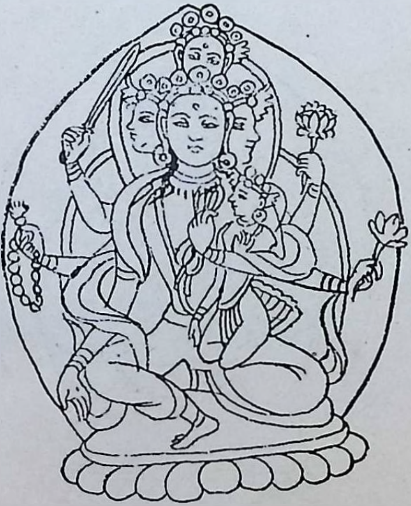

Fig. 3(A)
Hālāhala Lokeśvara

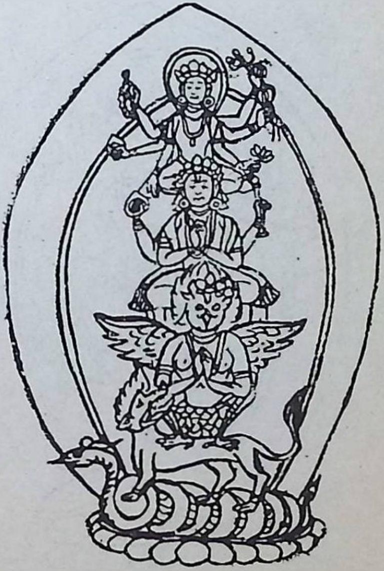

Fig. 4(A) Hariharihari
Vāhana Lokeśvara

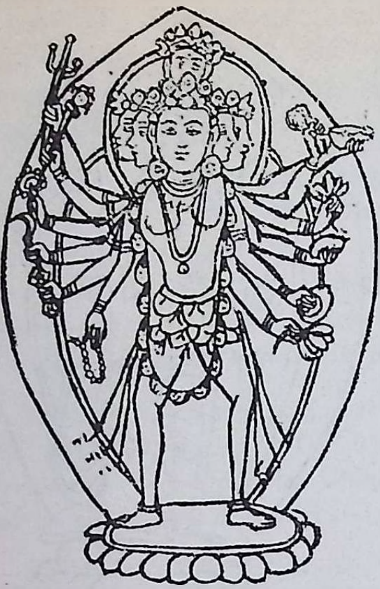

Fig. 5(A)
Māyājālakrama Lokeśvara

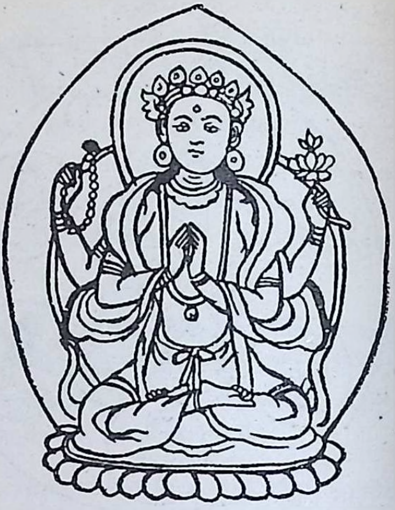

Fig. 6(A)
Ṣaḍakṣarī Lokeśvara

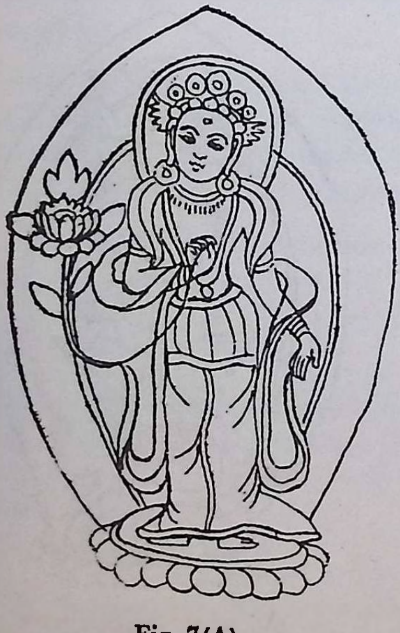

Fig. 7(A)
Anandādi Lokeśvara

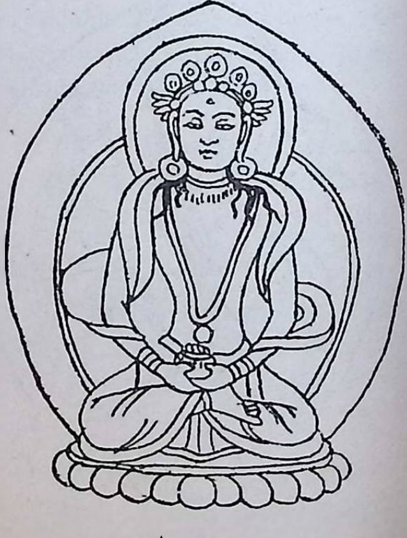

Fig. 8(A)
Vaśyādhikāra Lokeśvara

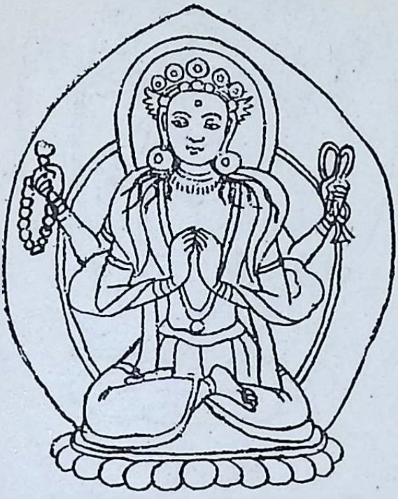

Fig. 9(A)
Potapāda Lokeśvara

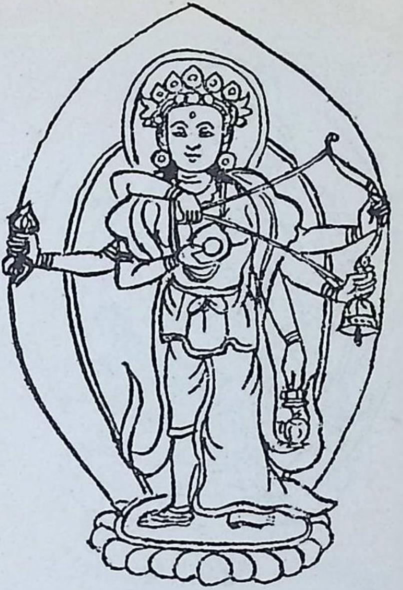

Fig. 10(A)
Kamandalu Lokeśvara

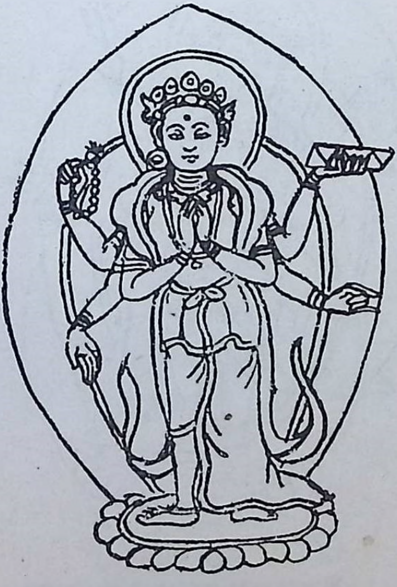

Fig. 11(A)
Varadāyaka Lokeśvara

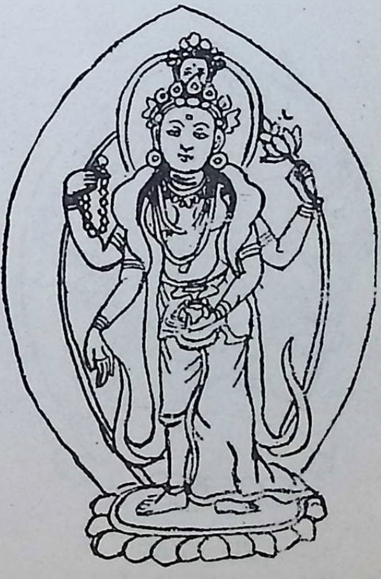

Fig. 12(A)
Jaṭāmukuṭa Lokeśvara

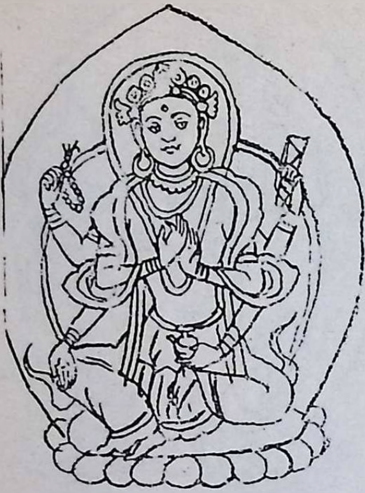

Fig. 13(A)
Sukhāvatī Lokeśvara

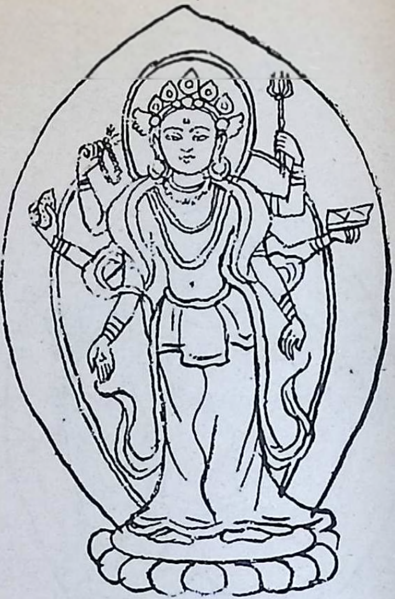

Fig. 14(A)
Pretasantarpana Lokeśvara

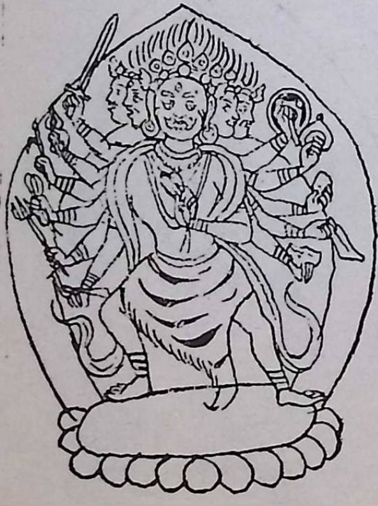

Fig. 15(A)
Māyājālakramakrodha-Lokeśvara

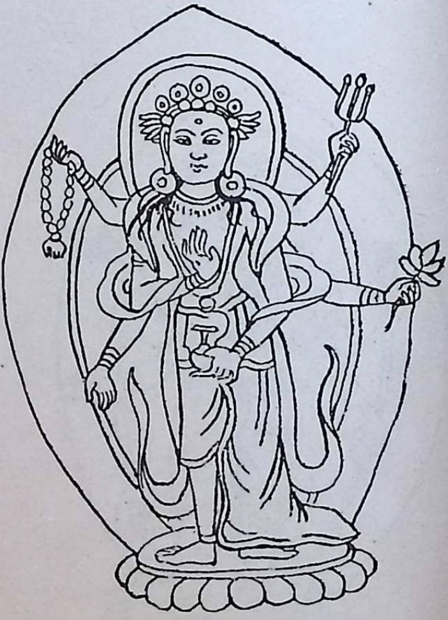

Fig. 16(A)
Sugatisandarśana Lokeśvara

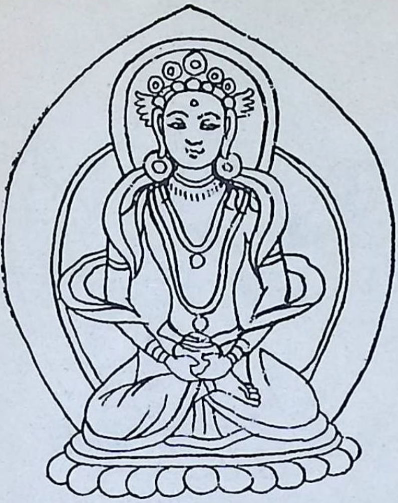

Fig. 17(A)
Nilakantha Lokeśvara

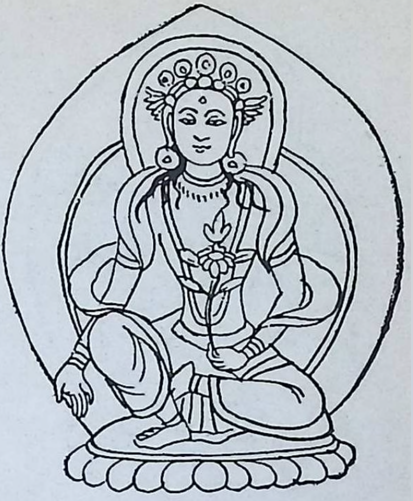

Fig. 18(A) Lokanātha
Raktāryyāvalokiteśvara

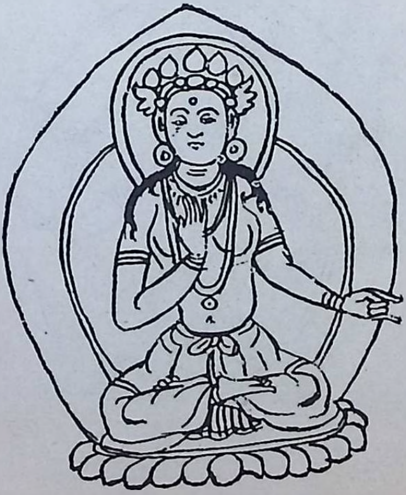

Fig. 19(A)
Trilokasandarśana Lokeśvara

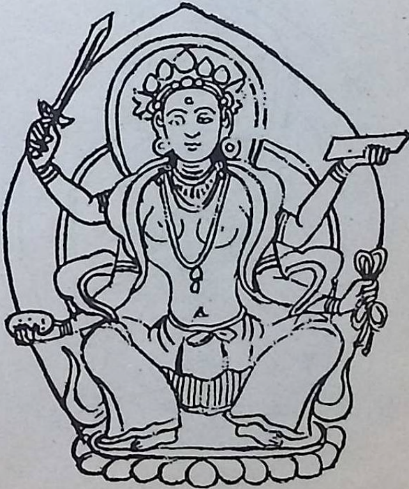

Fig. 20(A)
Siṁhanātha Lokeśvara

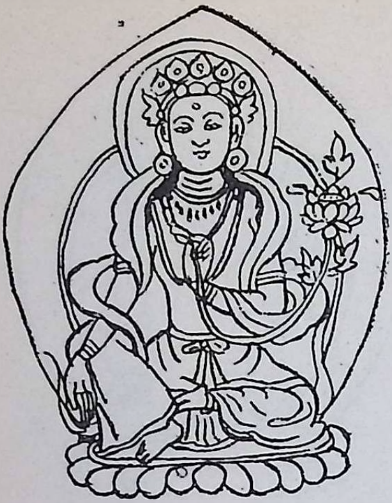

Fig. 21(A)
Khasarpana Lokesvara

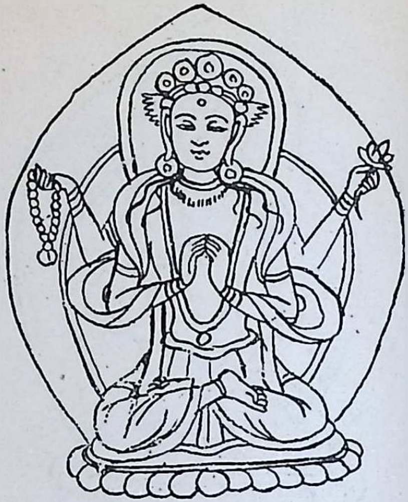

Fig. 22(A)
Manipadma Lokesvara

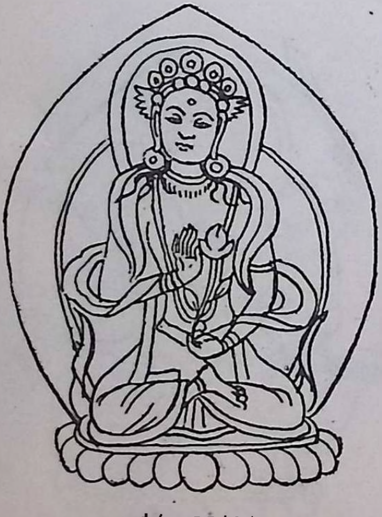

Fig. 23(A)
Vajradharma Lokesvara

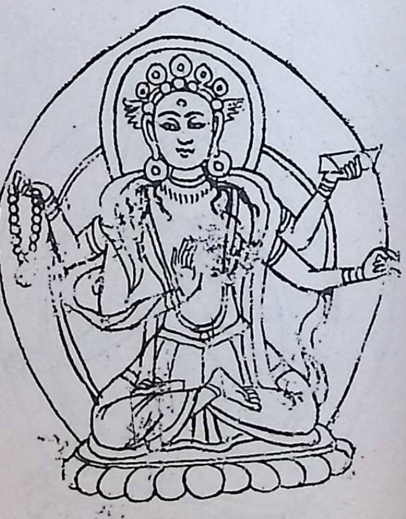

Fig. 24(A)
Pupala (?) Lokesvara

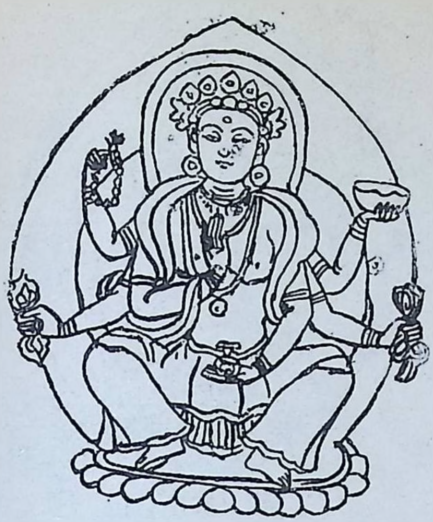

Fig. 25(A)
Utnauti (?) Lokeśvara

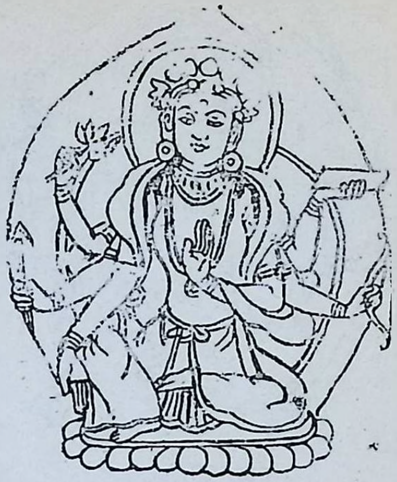

Fig. 26(A)
Vrsnācana Lokeśvana

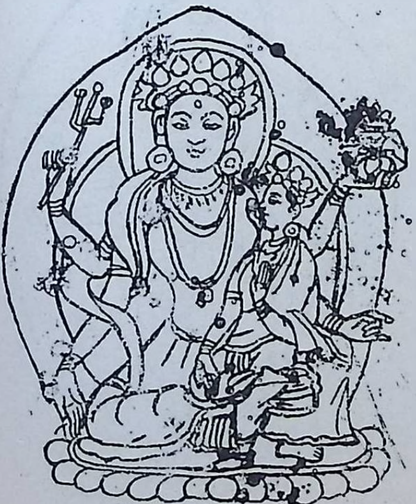

Fig. 27(A)
Brahmadanda Lokeśvara.

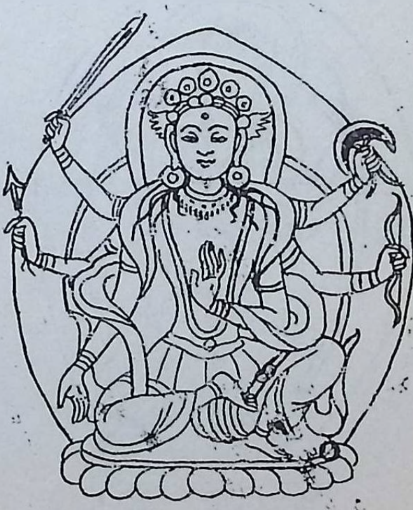

Fig [illegible](A)
Acāta Lokeśvara (?)

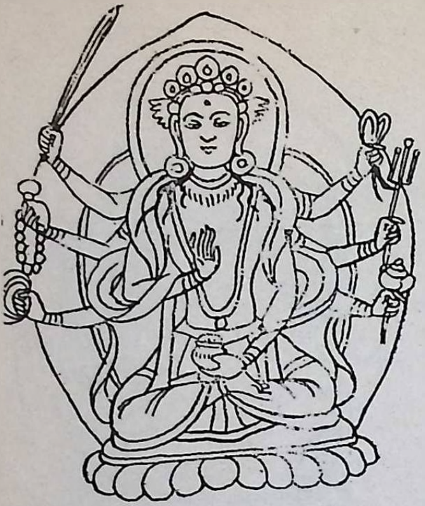

Fig. 29(A)
Mahāvajrasattva Lokeśvara

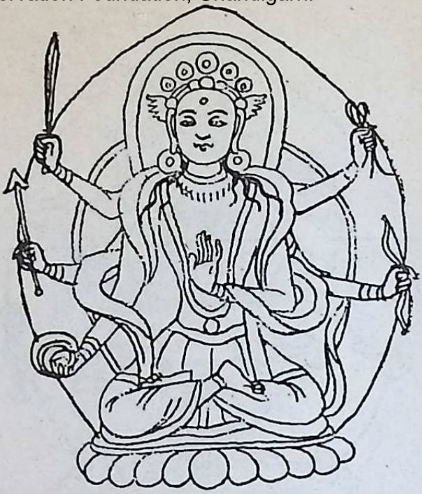

Fig. 30(A)
Viśvahana Lokeśvara

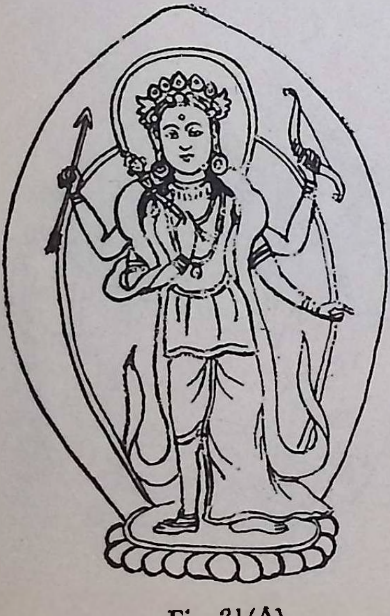

Fig. 31(A)
Śākyabuddha Lokeśvara

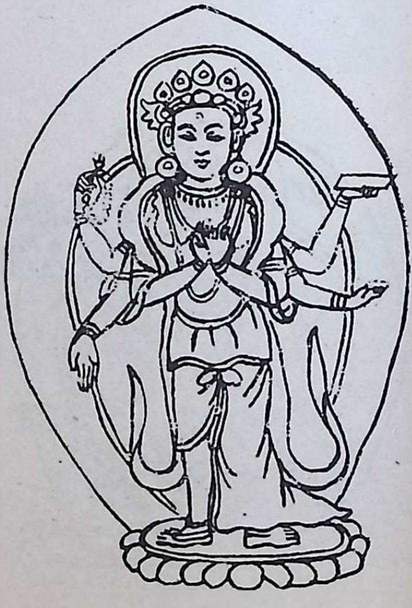

Fig. 32(A)
Sāntāsi Lokeśvara

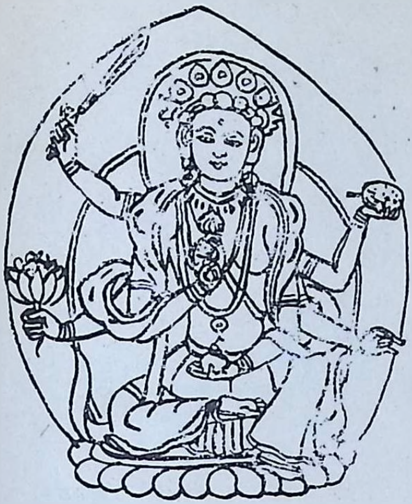

Fig. 33(A)
Yamadanda Lokeśvara

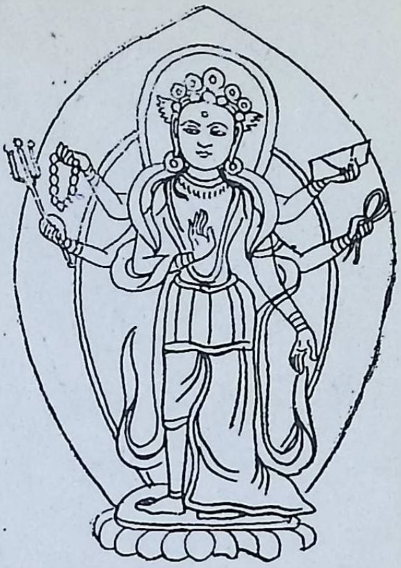

Fig. 34(A)
Vajrosnīsa Lokeśvara

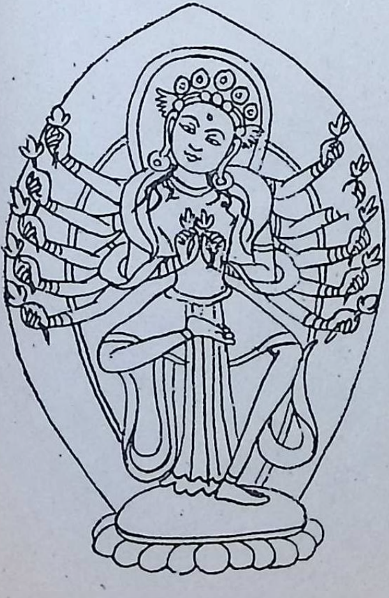

Fig. 35(A)
Vajrahuntika Lokeśvara

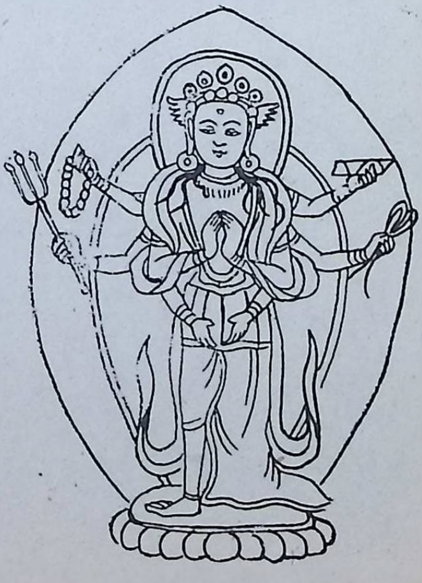

Fig. 36(A)
Jñānadhātu Lokeśvara

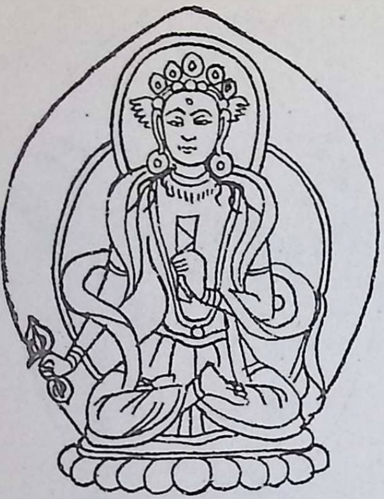

Fig. 37(A)
Kārandavyūha Lokeśvara

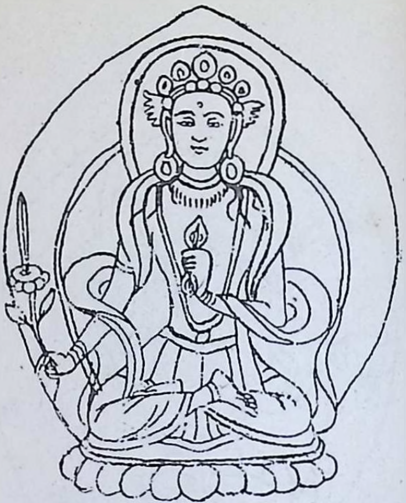

Fig. 38(A) Sarvanivarana-
Viskambhī Lokeśvara

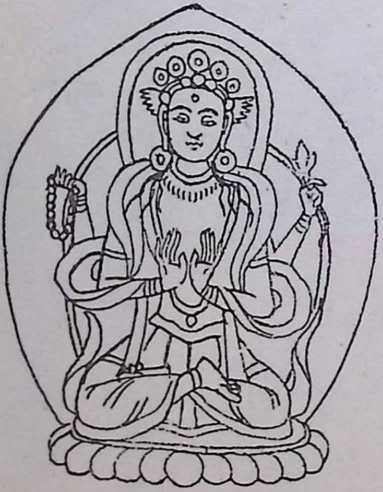

Fig. 39(A) Sarvaśokata
monirghāta Lokeśvara

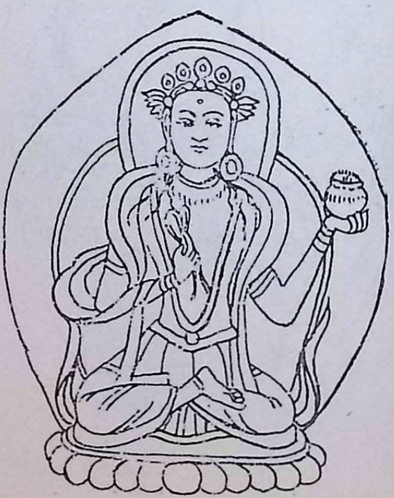

Fig. 40(A)
Pratibhānakakūṭa Lokeśvara

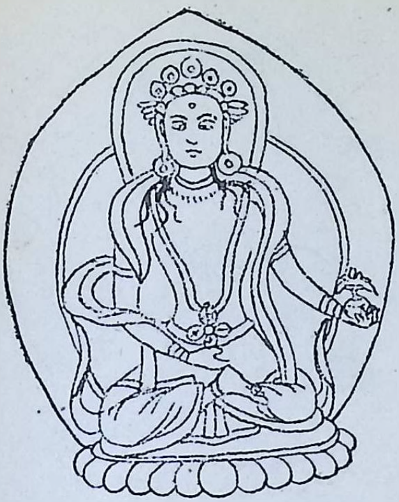

Fig. 41(A)
Amrtaprabha Lokeśvara

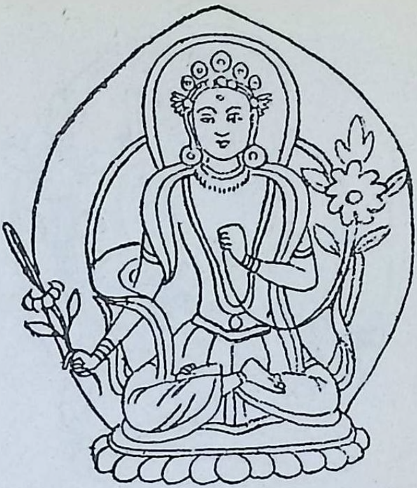

Fig. 42(A)
Jālinīprabha Lokeśvara

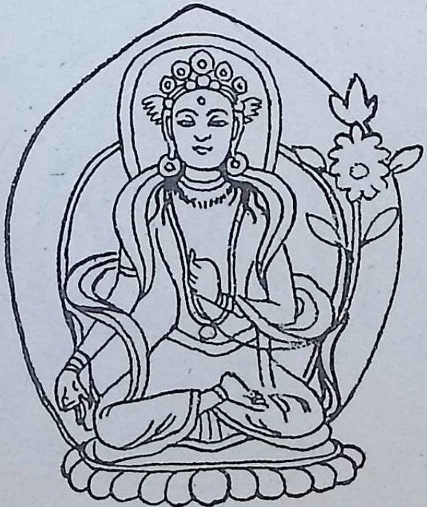

Fig. 43(A)
Candraprabha Lokeśvara

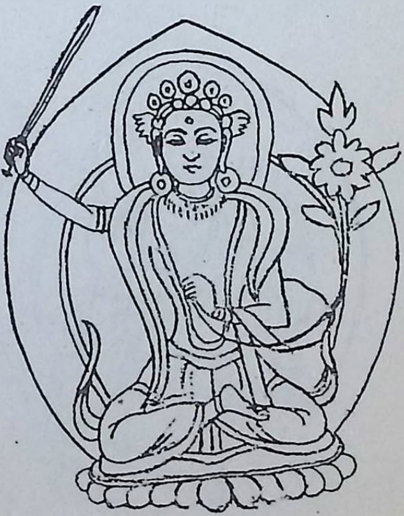

Fig. 44(A)
Avalokita Lokeśvara

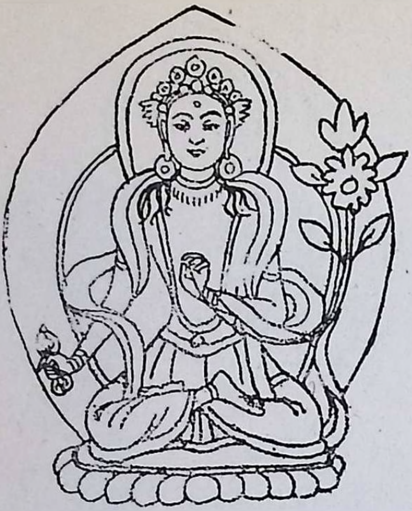

Fig. 45(A)
Vajragarbha Lokeśvara

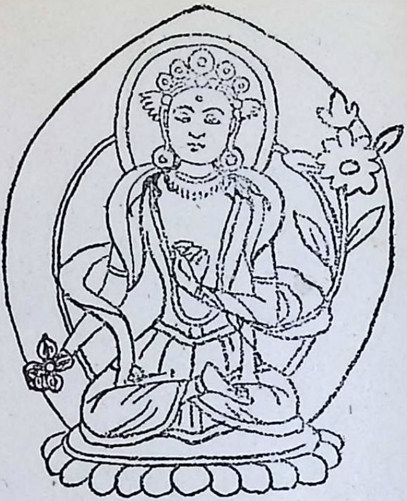

Fig. 46(A)
Sāgaramati Lokeśvara

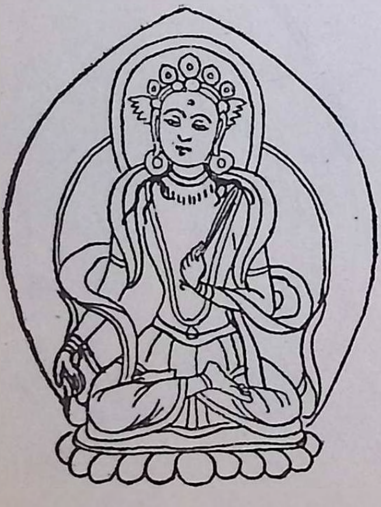

Fig. 47(A)
Ratnapāni Lokeśvara

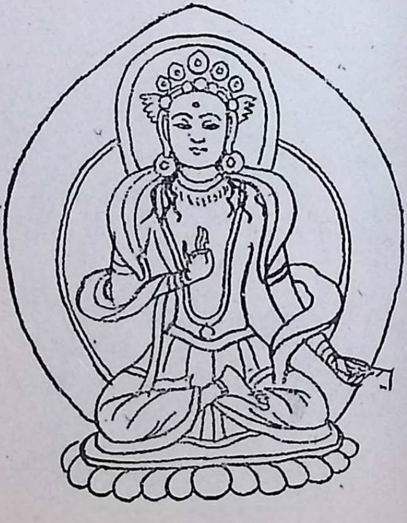

Fig. 48(A)
Gaganagañja Lokeśvara

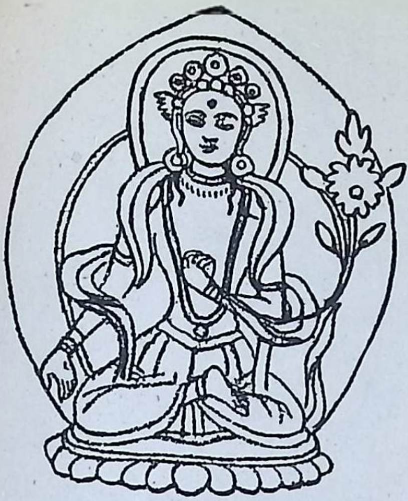

Fig. 49(A)
Ākāśagarbha Lokeśvara

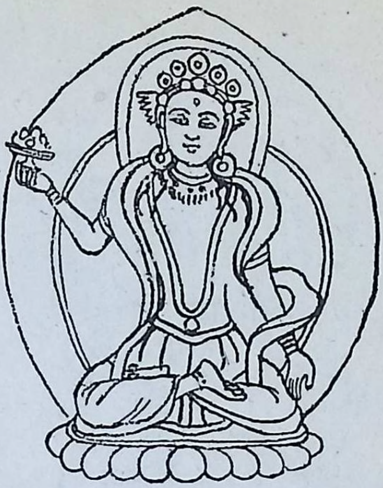

Fig. 50(A)
Kṣitigarbha Lokeśvara

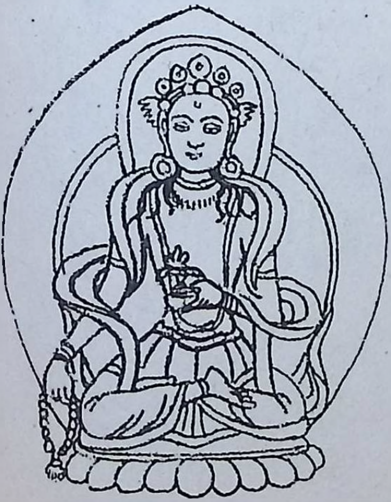

Fig. 51(A)
Akṣayamati Lokeśvara

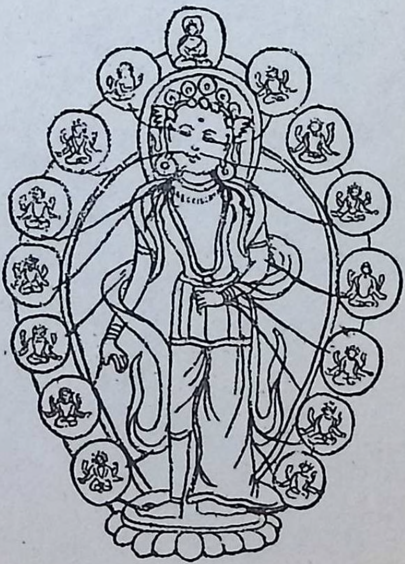

Fig. 52(A)
Sṛṣṭikānta Lokeśvara

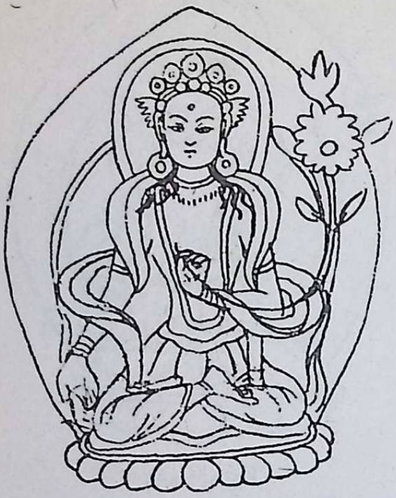

Fig. 53(A)
Samantabhadra Lokeśvara

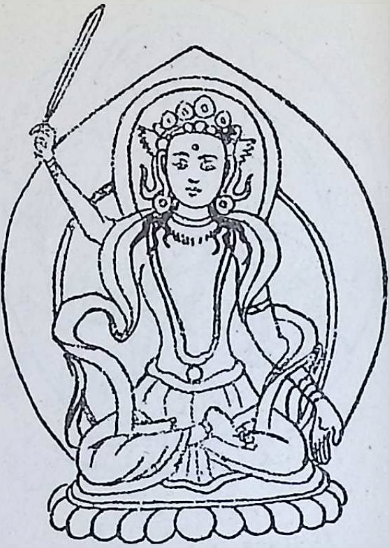

Fig. 54(A)
Mahāsahasrabhuja Lokeśvara

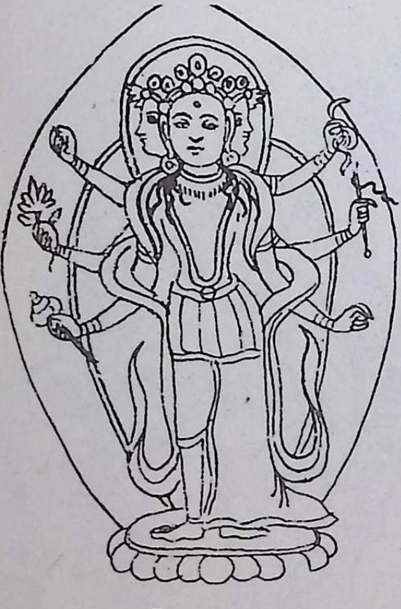

Fig. 55(A)
Mahāratnakīrti Lokeśvara

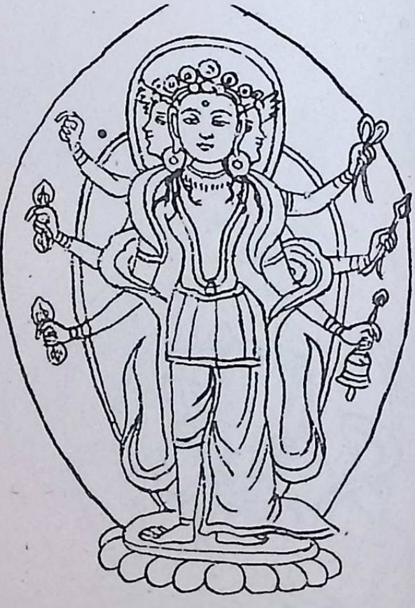

Fig. 56(A)
Mahāśaṅkhanātha Lokeśvara

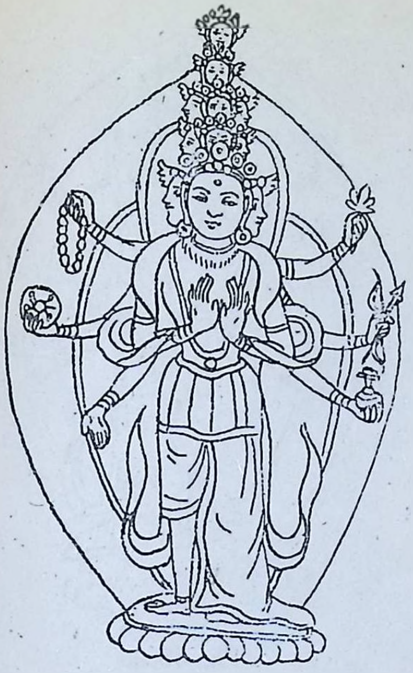

Fig. 57(A)
Mahāsahasrasūryya Lokeśvara

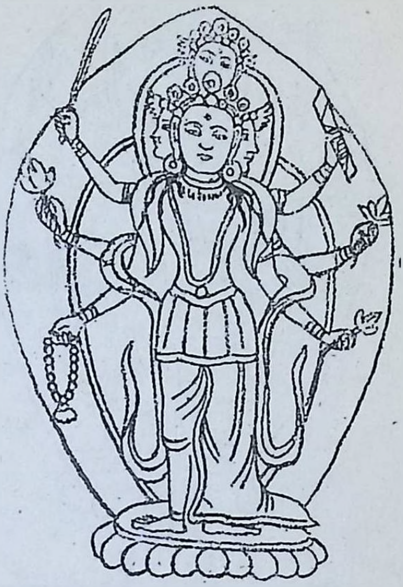

Fig. 58(A)
Mahāratnakula Lokeśvara

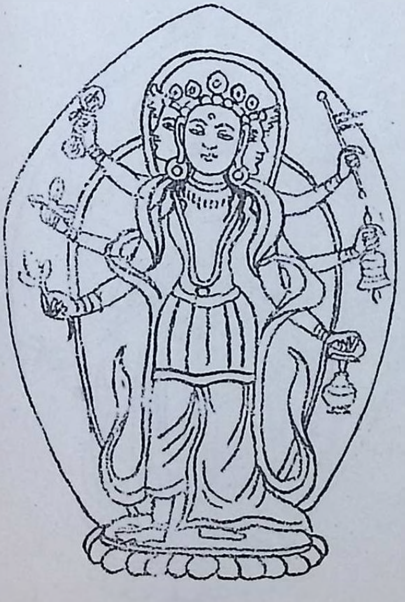

Fig. 59(A)
Mahāpatala Lokeśvara

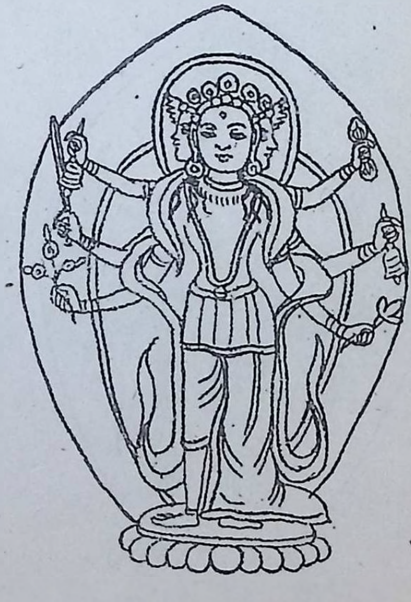

Fig. 60(A)
Mahāmañjudatta Lokeśvara

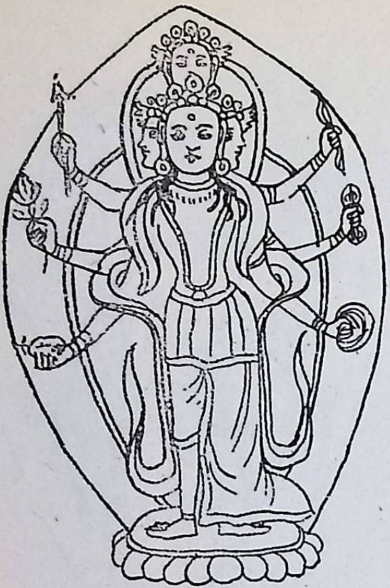

Fig. 61(A)
Mahācandrabimba Lokeśvara

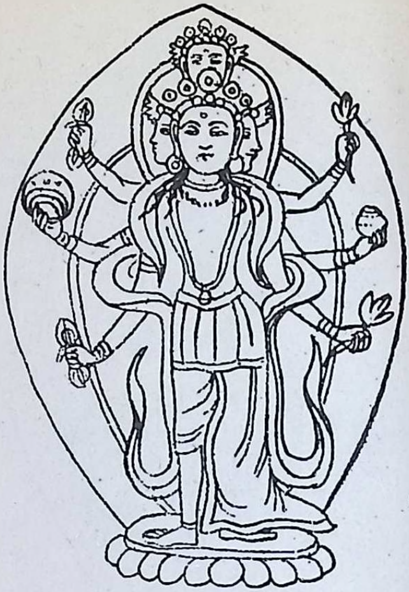

Fig. 62(A)
Mahāsūryyabimba Lokeśvara

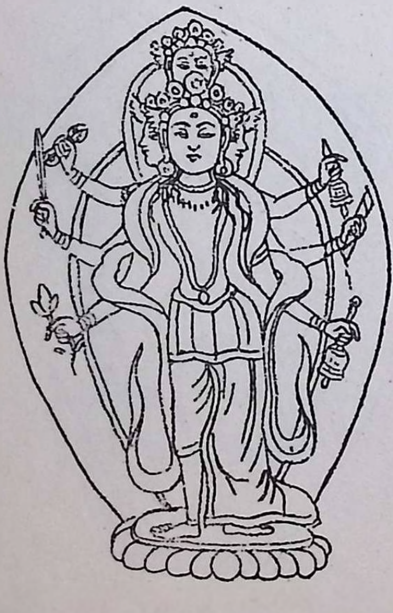

Fig. 63(A)
Maha-Abhayaphalada Lokeśvara

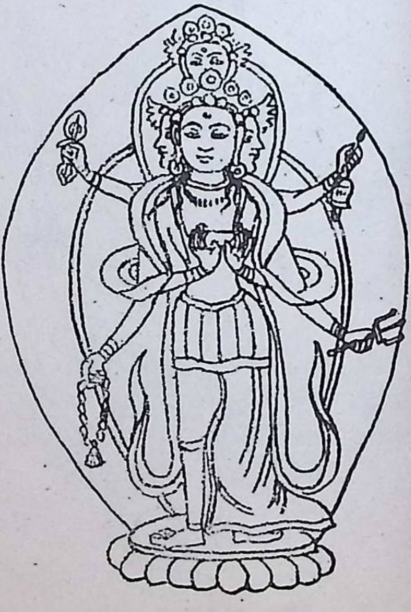

Fig. 64(A)
Maha-Abhayakarī Lokeśvara

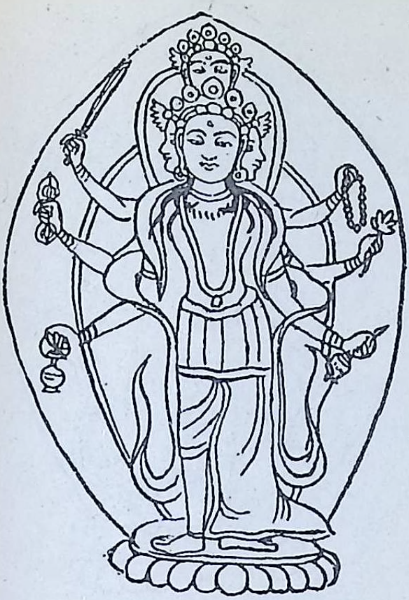

Fig. 65(A)
Mahāmañjubhūta Lokeśvara

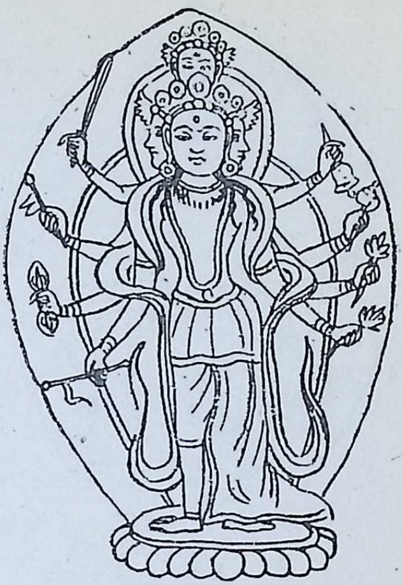

Fig. 66(A)
Mahāviśvaśuddha Lokesvara

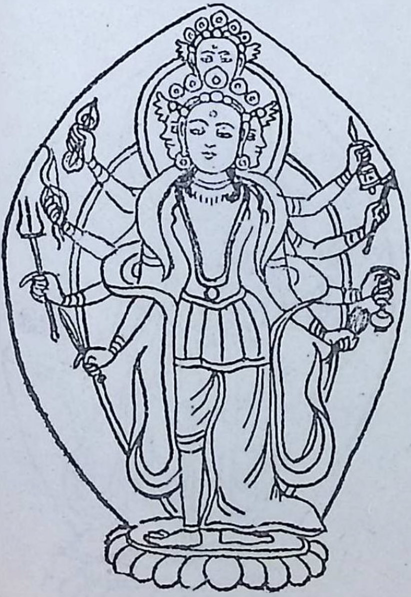

Fig. 67(A)
Mahāvajradhātu Lokeśvara

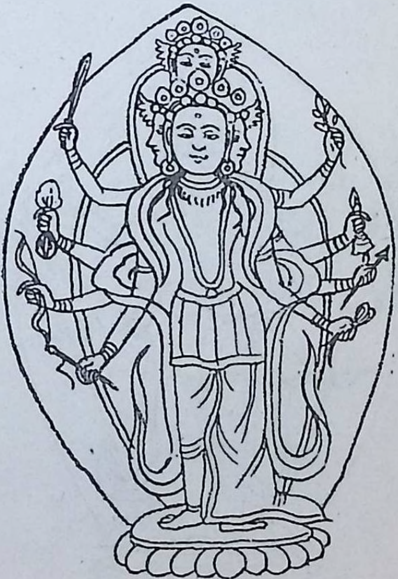

Fig. 68(A)
Mahāvajradhṛk Lokeśvara

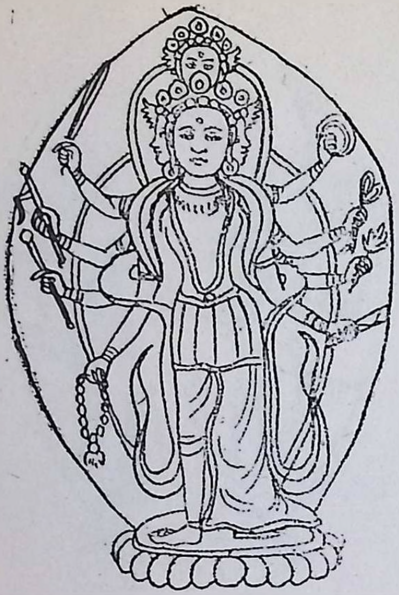

Fig. 69(A)
Mahāvajrapāṇi Lokeśvara

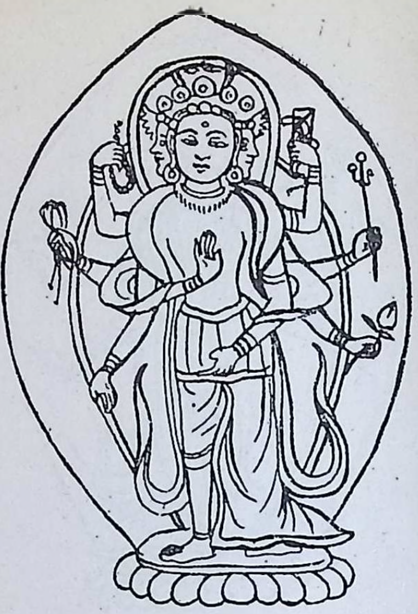

Fig. 70(A)
Mahāvajranātha Lokeśvara

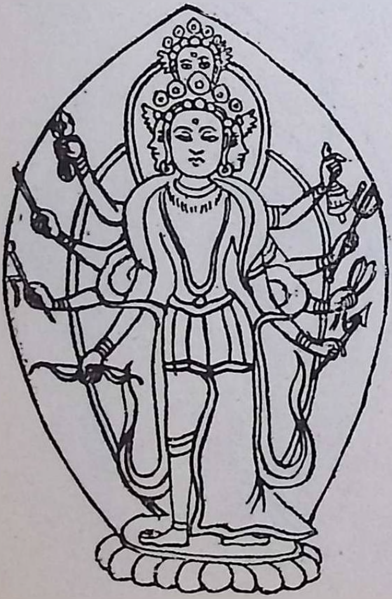

Fig. 71(A)
Amoghapāśa Lokeśvara

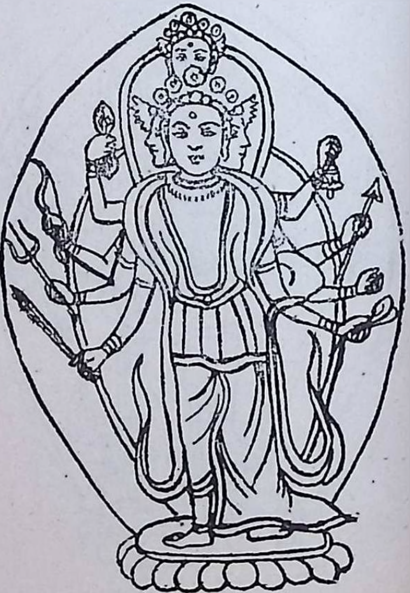

Fig. 72(A)
Devadevatā Lokeśvara

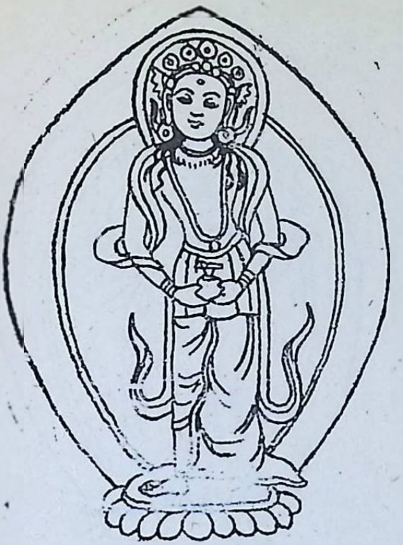

Fig. 73(A)
Pindapātra Lokeśvara

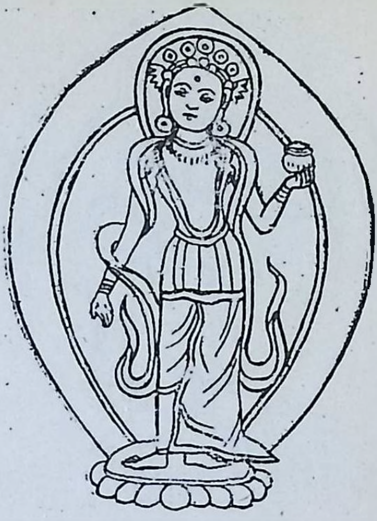

Fig. 74(A)
Sārthavāha Lokeśvara

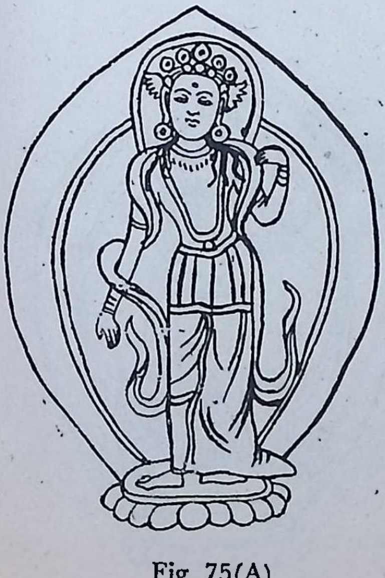

Fig. 75(A)
Ratnadala Lokeśvara

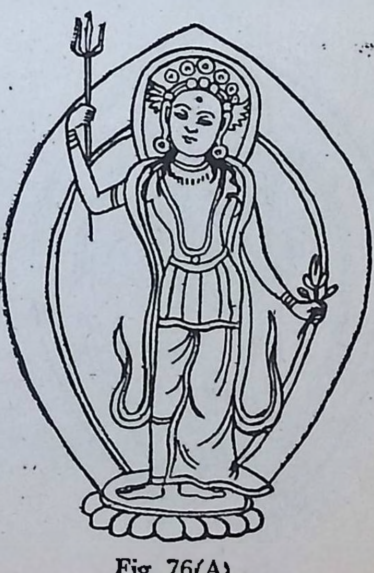

Fig. 76(A)
Visnupāni Lokeśvara

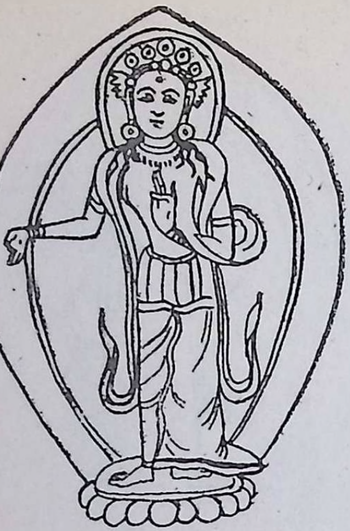

Fig. 77(A)
Kamalacandra Lokeśvara

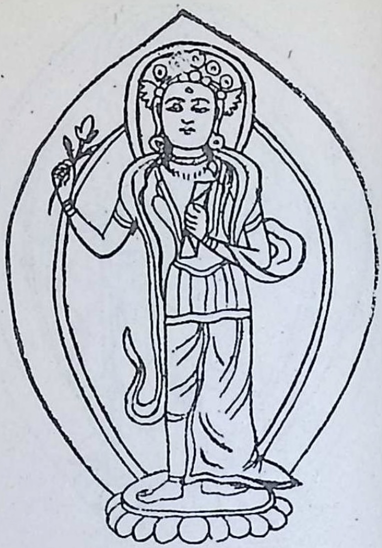

Fig. 78(A)
Vajrakhanda Lokeśvara

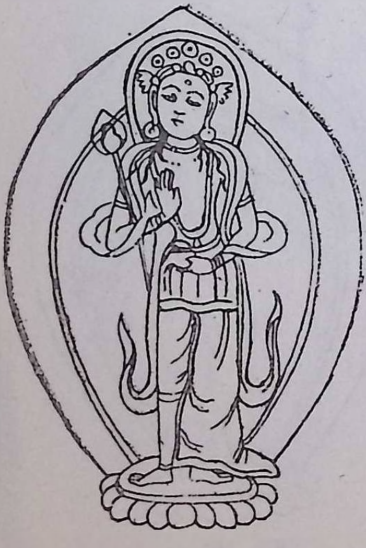

Fig. 79(A)
Acalaketu Lokeśvara

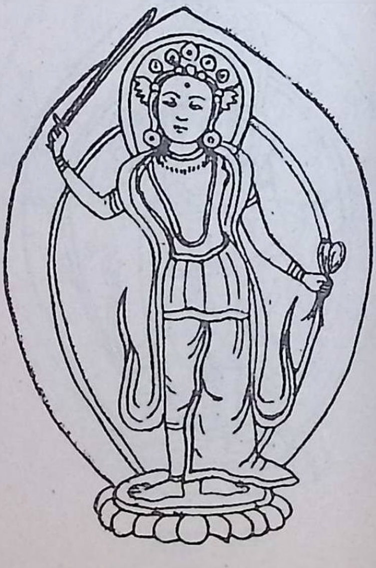

Fig. 80(A)
Sirisara Lokeśvara

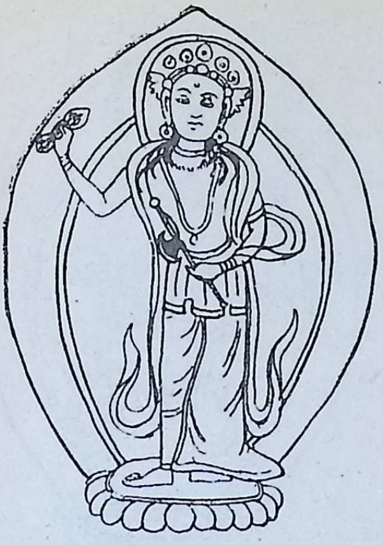

Fig. 81(A)
Dharmacakra Lokeśvara

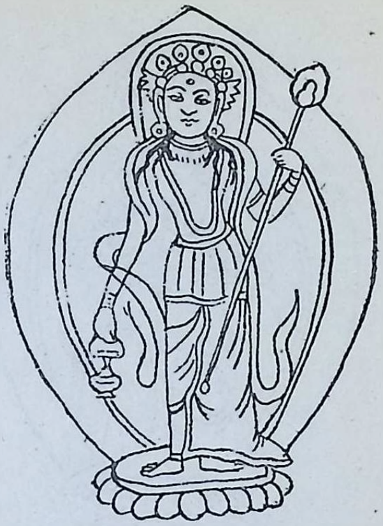

Fig. 82(A)
Harivāhana Lokeśvara

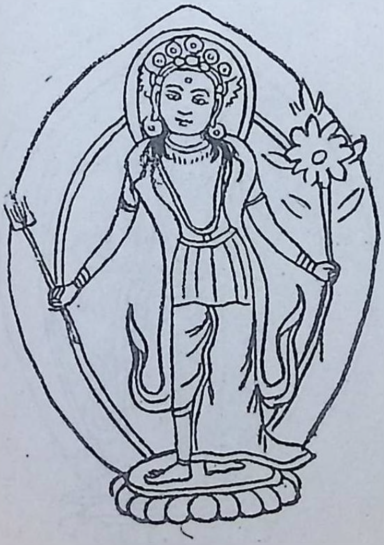

Fig. 83(A)
Sarasiri Lokeśvara

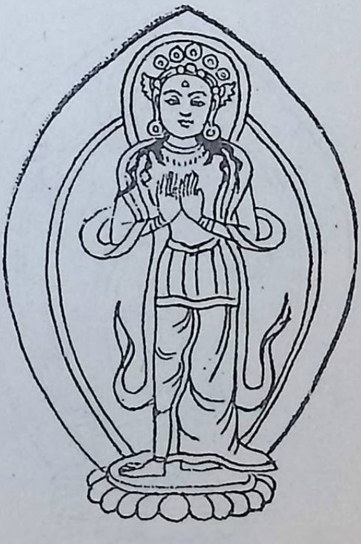

Fig. 84(A)
Harihara Lokeśvara

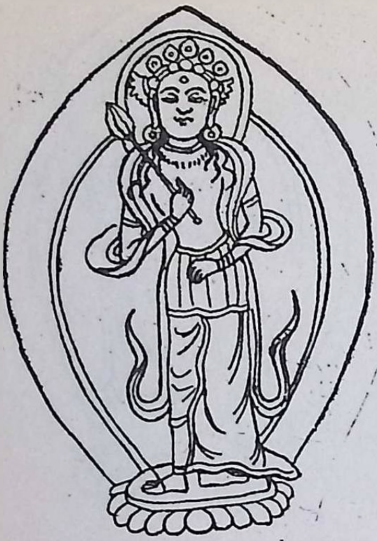

Fig. 85(A)
Simhanāda Lokeśvara

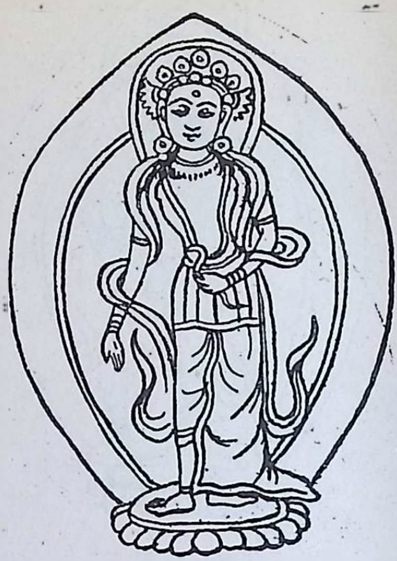

Fig. 86(A)
Viśvavajra Lokeśvara

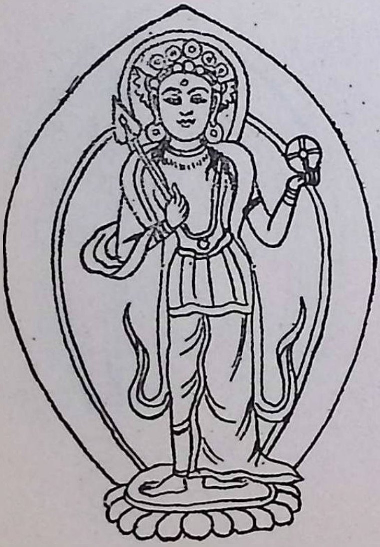

Fig. 87(A)
Amitābha Lokeśvara

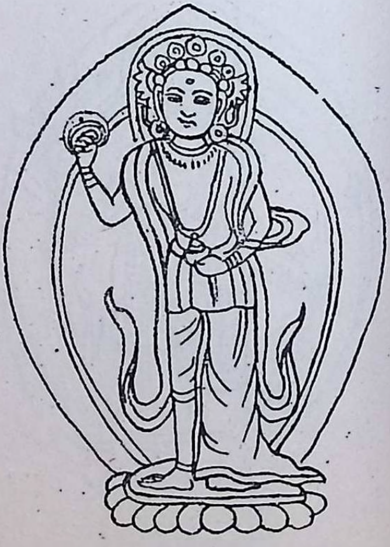

Fig. 88(A)
Vajrasattvadhātu Lokeśvara

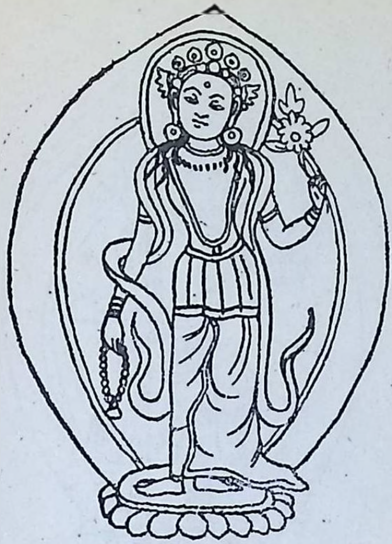

Fig. 89(A)
Viśvabhūta Lokeśvara

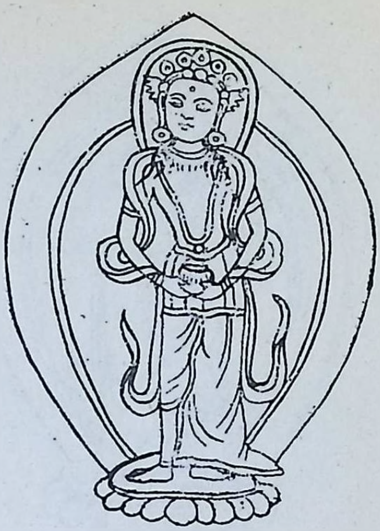

Fig. 90(A)
Dharmadhātu Lokeśvara

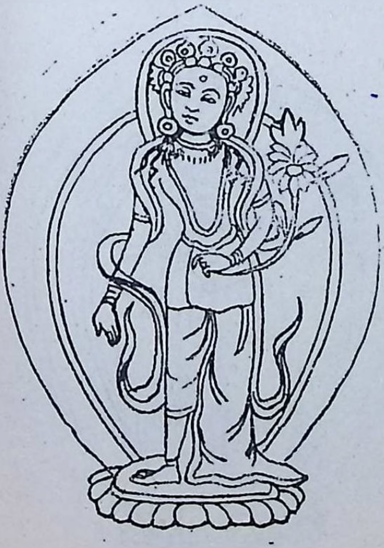

Fig. 91(A)
Vajradhātu Lokeśvara

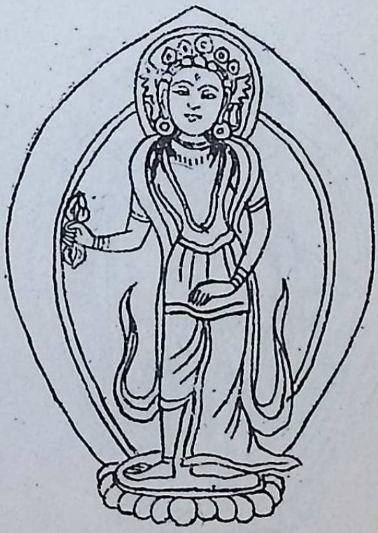

Fig. 92(A)
Śākyabuddha Lokeśvara

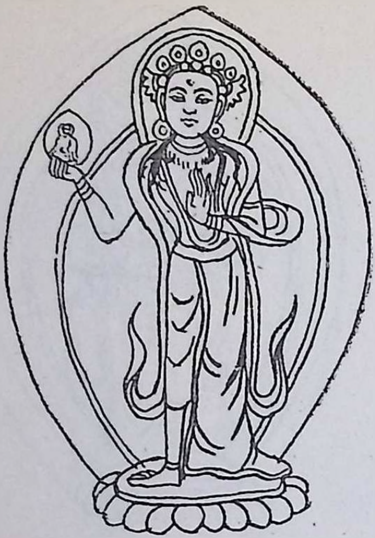

Fig. 93(A)
Cittadhātu Lokeśvara

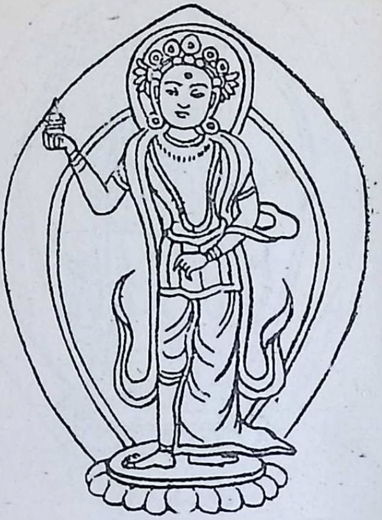

Fig. 94(A)
Cintāmani Lokeśvara

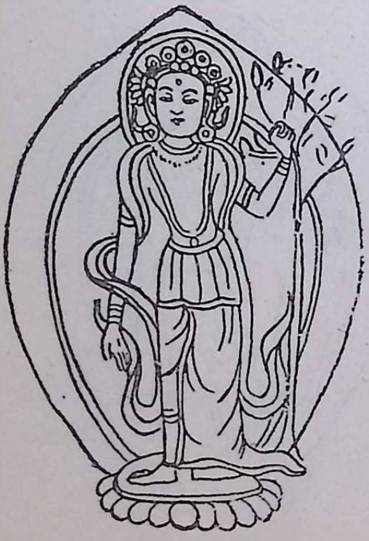

Fig. 95(A)
Śāntamati Lokeśvara

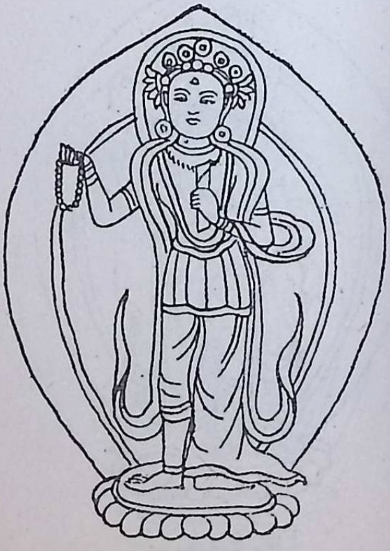

Fig. 96(A)
Mañjunātha Lokeśvara

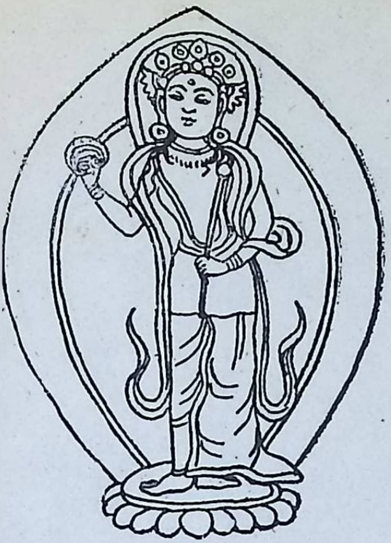

Fig. 97(A)
Visnucakra Lokeśvara

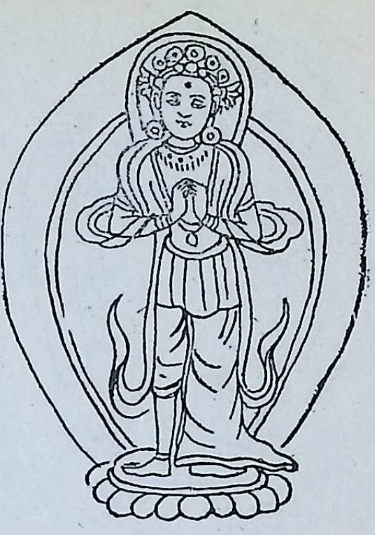

Fig. 98(A)
Krtañjali Lokeśvara

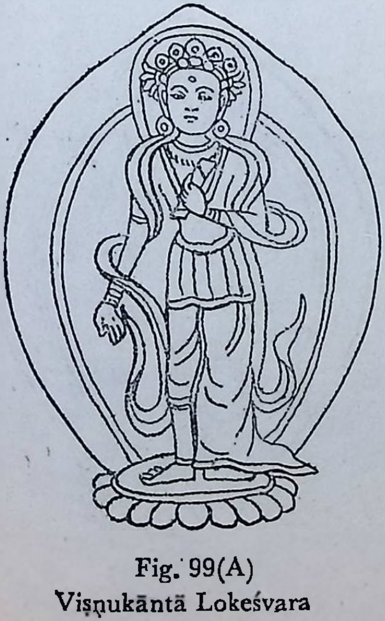

Fig. 99(A)
Visnukānta Lokeśvara

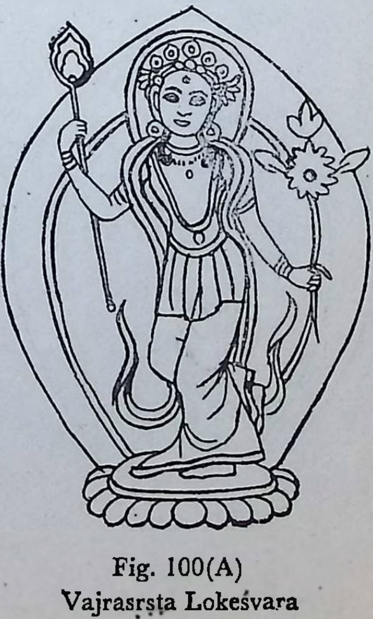

Fig. 100(A)
Vajrasrsta Lokeśvara

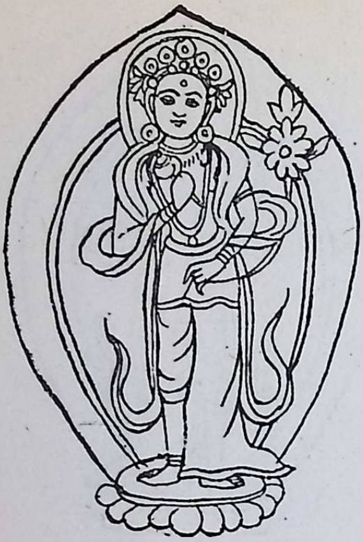

Fig. 101(A)
Saṅkhanātha Lokeśvara

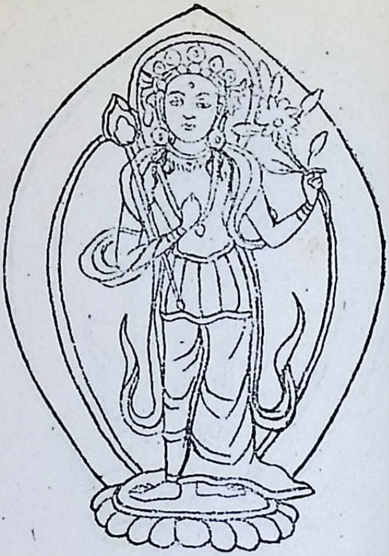

Fig. 102(A)
Vidyāpati Lokeśvara

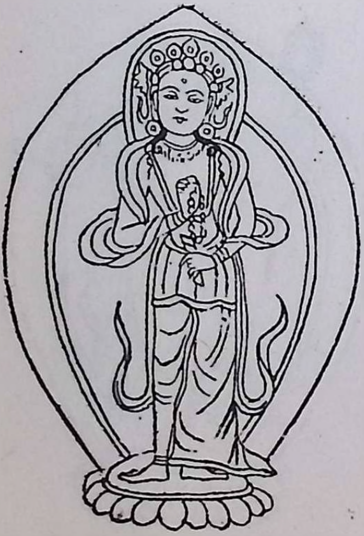

Fig. 103(A)
Nityanātha Lokeśvara

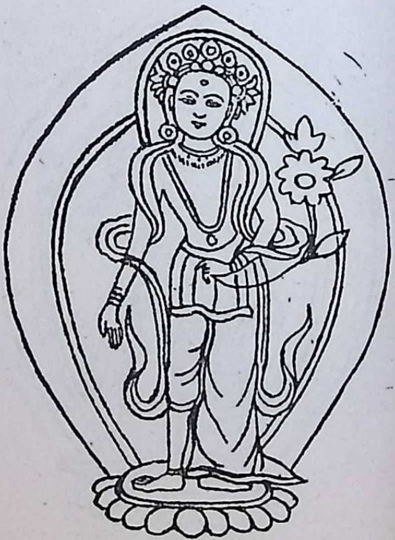

Fig. 104(A)
Padmapāni Lokeśvara

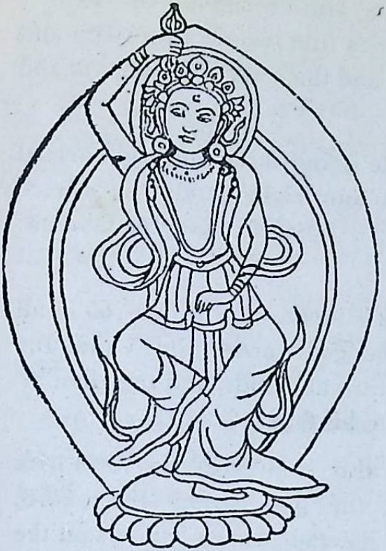

Fig. 105(A)
Vajrapāni Lokeśvara

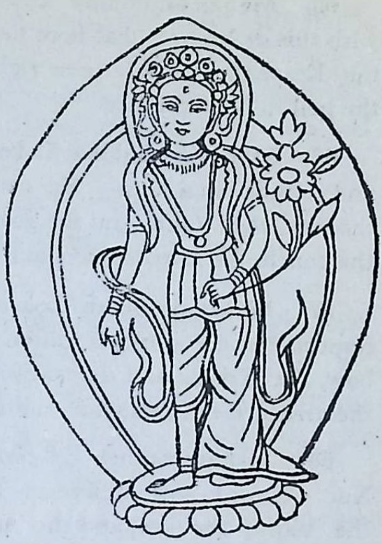

Fig. 106(A)
Mahāsthāmaprāpta Lokeśvara

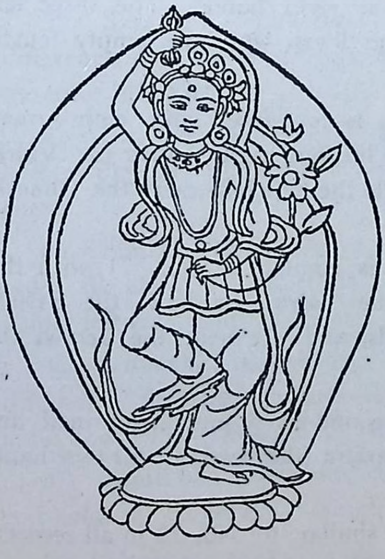

Fig. 107(A)
Vajranātha Lokeśvara

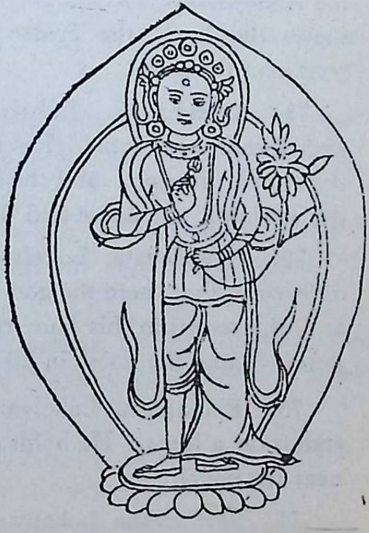

Fig. 108(A)
Śrīmad-Āryāvalokiteśvara

65. Mahāmañjubhūta Lokeśvara. He also is similar to No. 61, with this difference that here the god carries the sword, the Vajra and the Kamaṇḍalu in his three right hands, and the rosary, the Utpala and the bell in his three left.

66. Mahāviśvaśuddha Lokeśvara. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the sword, the flag, the Vajra and the goad, while the four left have the Ghaṇṭā, the conch, the Utpala and the lotus.

67. Mahāvajradhātu Lokeśvara. He is identical with No. 66 in all respects but the symbols differ. Here the god carries the Vajra, the bow, the Triśūla and the sword in his four right hands, and the Ghaṇṭā, the arrow, the Kamaṇḍalu and the noose in his four left.

68. Mahāvajradhṛk Lokeśvara. He also is identical in form with No. 66, with this difference that here the god carries the sword, the Vajra, the bow, and the Aṅkuśa in his four right hands, and the Utpala, the Ghaṇṭā, the arrow and the noose in his four left.

69. Mahāvajrapāṇi Lokeśvara. He also is identical with No. 66, except that here the god carries the sword; the goad, the Gadā, and the rosary in his four right hands and the Cakra, the noose, the Utpala and the book in his four left.

70. Mahāvajranātha Lokeśvara. He is three-faced and eight-armed, and stands on a lotus. He holds the rosary and the noose and displays the Abhaya and Varada poses in his four right hands. The three left shows the book, the Tridaṇḍī and the lotus, while the empty fourth rests near the navel.

71. Amoghapāśa Lokeśvara. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the Vajra, the sword, the goad and the bow, while the four left carry the Ghaṇṭā, the Tridaṇḍī, the noose and the arrow.

72. Devadevatā Lokeśvara. He is similar to No. 71, with this difference that here the god carries the Vajra, the bow, the Triśūla and the sword in his four right hands, and the bell, the arrow, the jewel (?) and the noose in his left.

73. Piṇḍapātra Lokeśvara. He is one-faced and two-armed and stands on a lotus. He holds the Piṇḍapātra (the bowl) in his two hands near the navel.

74. Sārthavāha Lokeśvara. He is similar to No. 73 in all respects, except that here the god displays the Varada mūdrā in his right hand, and carries the Piṇḍapātra (the bowl) in his left.

75. Ratnadala Lokeśvara. He also is similar to No. 73, in all respects except that here he displays the Varada pose in his right hand, while his empty left touches his left shoulder.

76. Viṣṇupāṇi Lokeśvara. He again is similar in form to No. 73, except that here he carries the Triśūla in his right hand and a lotus bud in his left.

77. Kamalacandra Lokeśvara. He also is similar to No. 73, except that here he displays the Vitarka mūdrā in his two hands.

78. Vajrakhaṇḍa Lokeśvara. He also is similar to No. 73 in all respects, except that here the god holds the lotus bud in his right hand and the book against his chest with the left.

79. Acalaketu Lokeśvara. He also is similar to No. 73. But he displays the Abhaya mūdrā in the right hand and the Piṇḍapātra (the bowl) in the left. A chowrie rests against his right shoulder.

80. Śiriṣarā (?) Lokeśvara. He also is similar to No. 73 in all respects, except that here he wields the sword in his right hand and holds the noose in his left.

81. Dharmacakra Lokeśvara. He again is similar to No. 73, except that here he carries the Vajra in his right hand and the axe in his left.

82. Harivāhana Lokeśvara. He also is identical with No. 73, with the difference that here the god carries the Kamaṇḍalu in his right hand and the chowrie in his left.

83. Sarasiri (?) Lokeśvara. He also is identical with No. 73. The difference is that here the god holds the Triśūla in his right hand and the lotus in his left.

84. Harihara Lokeśvara. He is identical with No. 73 except that here he displays the Vyākhyāna mūdrā with his two hands against the chest.

85. Siṁhanāda Lokeśvara. Similar to No. 73, but here the god holds the chowrie against his shoulder with his right hand while the empty left rests near his navel.

86. Viśvavajra Lokeśvara. He also is similar to No. 73 with the difference, that here the god displays the Varada pose with his right hand and holds a snake in his left.

87. Amitābha Lokeśvara. Similar to No. 73, except that here the god holds the chowrie in his right hand and the wheel in his left.

88. Vajrasattvadhātu Lokeśvara. Similar to No. 73, except that here he holds the Cakra in his right hand and the conch in his left.

89. Viśvabhūta Lokeśvara. Similar to No. 73 in form, but here he holds the rosary in his right hand and the lotus in his left.

90. Dharmadhātu Lokeśvara. Identical with No. 73 in form, but here the god holds in his two hands the water-pot near his navel.

91. Vajradhātu Lokeśvara. Identical with No. 73 except that here the god displays the Varada mūdrā in his right hand and holds the lotus in his left.

92. Śākyabuddha Lokeśvara. Also similar to No. 73, except that he carries the Vajra in his right hand while his empty left is held near the navel.

93. Cittadhātu Lokeśvara. Similar to No. 73 except that he holds the image of a Jina (probably Amitābha) in his right hand and displays the Abhaya pose with his left.

94. Cintāmaṇi Lokeśvara. Also similar to No. 73, except that here he carries the Caitya in his right hand while the empty left is held near his navel.

95. Śāntamati Lokeśvara. Similar to No. 73, with the difference that he exhibits the Varada pose with his right hand and holds the bough of a tree in his left.

96. Mañjunātha Lokeśvara. Also similar to No. 73, but here the god holds the rosary in his right hand and the book against his chest with his left.

97. Viṣṇucakra Lokeśvara. Similar to No. 73, except that here he holds the Cakra in his right hand and the Gadā in his left.

98. Kṛtāñjali Lokeśvara. Similar to No. 73 except that here the god exhibits the Añjali against his chest with his two hands.

99. Viṣṇukānta Lokeśvara. He again is identical with No. 73 in all respects, except that here the god displays the Varada mūdrā with his right hand and the book against his chest in his left.

100. Vajrasṛṣṭa Lokeśvara. Identical with No. 73, the difference lies in the fact that here the god carries the chowrie in his right hand and the lotus in his left.

101. Śaṅkhanātha Lokeśvara. Similar to No. 73, with the difference that here the god holds the conch against his chest with his right hand and the lotus in his left.

102. Vidyāpati Lokeśvara. Also similar to No. 73, except that here the god shows the empty right hand against his chest while his left holds the lotus. The chowrie hangs from his right shoulder.

103. Nityanātha Lokeśvara. He is identical with No. 73, with the difference that here the god holds the rosary in his right hand over the book held in his left.

104. Padmapāṇi Lokeśvara. He also is similar in form to No. 73, with the difference that here the god displays the Varada pose with his right hand and holds the stem of a lotus in his left.

105. Vajrapāṇi Lokeśvara. He again is identical with No. 73, in all respects except that here the god holds the Vajra on his head with his right hand, while the empty left is held near the navel. The attitude in which he stands is also different. He shows the dancing attitude in Ardhaparyaṅka.

106. Mahāsthāmaprāpta Lokeśvara. He is similar in all respects to Padmapāṇi Lokeśvara (No. 104).

107. Vajranātha Lokeśvara. Identical with No. 105, Vajrapāṇi Lokeśvara, with the only difference that here the god holds the lotus in his left hand.

108. Śrīmadāryāvalokiteśvara. He is one-faced and two-armed and stands on a lotus. He holds the Vajra in his right hand which rests against his chest while his left holds the stem of a lotus near the navel.

GLOSSARY

Abhaya mūdrā, or the gesture of protection. The hand showing this mūdrā should be slightly elevated and bent with the palm turned outward, the fingers being outstretched and elevated. This mūdrā should be distinguished from the Varada mūdrā in which case the hand is stretched downwards with the fingers, instead of being elevated, pointed downwards; and also, from the Capeṭadāna mūdrā, which shows the right hand menacingly extended upwards, just as is done in dealing a slap.

Akṣamālā or Mālā, is the string of beads such as is carried by the Roman Catholic priests. The beads consist of a kind of dried fruit, called in Sanskrit, Rudrākṣa. It may be made with other material also, such as crystals, etc.

Ālīḍha, a particular Āsana, or attitude of legs, in all respects similar to the attitude adopted in drawing the bow charged with an arrow The right leg is outstretched while the left is slightly ben . This attitude should be distinguished from the Pratyālīḍha attitude in which case the left leg is outstretched while the right is slightly bent and placed behind.

Añjali, name of a mūdrā, also known as the Sarvarājendra mūdrā, or the Samputāñjali. It is the mūdrā in which the two hands are clasped against the chest, palm to palm, both of which are extended upward with all fingers erect or slightly bent. This is the characteristic mūdrā of Ṣaḍakṣarī Lokeśvara and is also exhibited by Nāmasaṅgīti.

Aṅkuśa, elephant goad. See the weapon, for instance, in the image of Parṇaśabarī. When the goad is surmounted by a Vajra, it is called Vajrāṅkuśa.

Anuvyañjanas, see Lakṣaṇas.

Ardhaparyaṅka, also called Mahārājalīlā, is a particular Āsana of sitting. Both the legs are on the same pedestal; one of the knee is raised while the other is bent in the usual position of a Buddha. This Āsana should be distinguished from the Lalitāsana in which case one of the legs is pendant, while the other is bent in the usual position of a Buddha. When both the legs are pendant, the attitude is called Bhadrāsana.

Āsana, the word in Sanskrit may mean a seat, a mystic or any attitude exhibited in the lower limbs. The word Padmāsana means the seat of lotus. Similarly, Siṁhāsana means the lion-throne or the seat of a lion. The word Sukhāsana means any easy attitude of sitting. It may be the Paryaṅkāsana, Lalitāsana or the Ardhaparyaṅkāsana. In fact, in the Sādhanamālā, the word Sukhāsana has not been used in a technical sense. When used in a technical sense Āsana is of various kinds, such as the Paryaṅkāsana, Vajraparyaṅkāsana, Lalitāsana, Ardhaparyaṅkāsana, Bhadrāsana, Ālīḍhāsana, Pratyālīḍhāsana or the Nāṭyāsana, a variety of Ardhaparyaṅka.

Aśoka, the absence of sorrow; but the word is always used to designate a particular kind of tree which blossoms forth red flowers. From time immemorial, this tree is regarded as sacred in India. It is believed that kicks at the tree by chaste women cause it to blossom.

Bāṇa, see Śara.

Bhūmisparśa, also called Bhūmisparśana or the Bhūsparśa, is the name of a mūdrā. The right hand exhibiting this mūdrā has the palm turned inward and the fingers outstretched, with the tips touching the ground. This mūdrā should be distinguished from the Varada mūdrā in which case tips do not touch the ground and the palm instead of being turned inward is turned outward. The deity showing the Bhūsparśa mūdrā must sit in the Vajraparyaṅka attitude.

Bhūtas, a class of mischievous spirits or hobgoblins who, without any provocation whatever, are supposed to injure men and destroy them mysteriously.

Bīja, means a 'seed'. In Tantra it signifies the Germ-Syllable which takes the form of a deity in the course of meditation.

Bījapura, citron, a characteristic symbol of Jambhala

Brahmakapāla, or the Brahmaśiraḥ, is the severed head of Brahmā who is credited with four faces with grey beards and the crown of matted hair. The Buddhist gods, carrying triumphantly the severed head of Brahmā, display the aversion of the Buddhists towards the Hindus, as well as,' the superiority of their gods to the gods of the alien faith.

Brahmamukha, the face of Brahmā containing four faces. The Brahmamukha is super-imposed on the head of Paramāśva.

Brahmaśirah see Brahmakapāla.

Caitya, or the Stūpa, which represents the Buddhist Universe, is the Buddhist sanctuary, sometimes square and sometimes round, with spires or steps on the capital. Each spire or step represents a heaven, the uppermost portion being a point which is supposed to be the highest peak of Mount Sumerù, a mythical mountain, whence the Bodhicitta loses itself in Śūnya. On the four sides of the Caitya the figures of the Dhyāni Buddhas appear. Vairocana is sometimes present. The corners are occupied by the figures of the Divine Buddhaśaktis or their symbolic representations in the form of Yantras. The Caitya may show further, in the four cardinal points, the Caturmahārājikas or the Great Rulers of the Quarters, namely, Vaiśravaṇa, Virūpākṣa, Virūdhaka and Dhṛtarāṣṭra. See Stūpa.

Cakra, Wheel or disc. It is the characteristic symbol of the Hindu God Viṣṇu or Kṛṣṇa.

Cāmara, Chowrie or the fly-whisk consisting of the tail of a Yak.

Cāpa, also called Dhanus, is the bow. It is generally carried in the left hand. With the bow and the arrow Mārīcī inflicts pain to the Māras or wicked beings.

Caṣaka, Wine-glass.

Caturmūdrā—See Ṣaṇmūdrā.

Chintāmaṇi—the gem that satisfies all desires. The jewel is sometimes represented in the form of a small round object and sometimes in the shape of a flame.

Ḍākinī, same as Śakti. See Śakti.

Ḍamaru, small drum, such as is carried by the Hindu god Śiva.

Daṇḍa, the staff or the mace carried by Hayagrīva. It cannot be translated as the magic wand, as the Khaṭvāṅga serves that purpose. When the staff is surmounted by a Vajra, it is called Vajradaṇḍa.

Dhāraṇi or Dhāriṇī, meaningless conglomeration of syllables, occasionally containing one or two intelligible words, used as a charm or prayer. There are Dhāraṇī-Saṅgrahas or collections of Dhāraṇīs in the Nepal Library, with an astonishingly large number of Dhāraṇīs devoted to different deities. The list given in the Nepal Catalogue, Vol. II, App. p. 225, et sqq. may be consulted.

Dharmacakra, or Vyākhyāna mūdrā, is that gesture of hands exhibited by Lord Buddha while preaching his first sermon at Sarnath. This pose is depicted variously but the most artistic and correct representation of this mūdrā is to be found in the celebrated Prajñāpāramitā image from Java. See Getty : GNB, p. 187.

Dhanus, same as Cāpa. See Cāpa.

Dhūpa, incense stick, which when burns, emits fragrance.

Dhyāna, meditation ; it refers generally to that portion of the Sādhana in which instruction is given as to the description of the deity with whom the worshipper is to identify himself.

Dhyāna, or Samādhi mūdrā ; the position of hands while in meditation. The hands with palm upwards lie one upon the other on the lap with all fingers stretched. This is the characteristic mūdrā of Amitābha.

Dhyānāsana, or Vajraparyaṅkāsana, or Vajrāsana, is the meditative pose, the two legs being firmly locked with both the soles apparent, the characteristic sitting attitude of the Dhyāni Buddhas. Sometimes a small thunderbolt, shown on the seat of the god, indicates the meditative attitude. Dhyānāsana should be distinguished from the Paryaṅka attitude in which case the legs are placed one upon the other with both the soles invisible.

Dīpa, lamp, the sacred lamp fed with ghee.

Gadā, mace.

Garuḍa, mythical bird supposed to be the destroyer of all serpents. The Hindus regard him as the Vāhana of Viṣṇu. Garuḍa is represented as a huge bird with a human body, two wings and sharp beaks, generally with hands clasped against the chest.

Ghaṇṭā, bell ; when the bell is surmounted by a Vajra, it is called Vajraghaṇṭā, which is a symbol of Vajrasattva.

Jaṭāmukuṭa, the crown of matted hair. The hair is tied up above the head in such a way as to resemble a crown or a tiara.

Kalaśa, is the ordinary water-vessel of metal or earth. It is different from the Kamaṇḍalu or Kuṇḍikā, which is smaller in size and is provided with a projecting pipe for discharging water.

Kamaṇḍalu, see Kalaśa.

Kapāla, either (i) severed head of a man, or (ii) the cup made of a skull, or (iii) a bowl. The skull cup is of two kinds ; when it is filled with blood it is called Asṛkkapāla, and when with human flesh it is called Māṁsakapāla. The deities are supposed to partake of the blood or the flesh carried in these cups.

Karaṇa, mūdrā. Any hand showing this mūdrā is outstretched with the index and the little fingers erect, while the thumb presses the two remaining fingers against the palm of the hand.

Karppara, same as Kapāla. See Kapāla.

Kartri, or Karttari signifies a small knife ; sometimes the edge of it is uneven like the edge of a saw. It is called Vajrakartri when surmounted with a Vajra.

Khadga, sword. The sword in the hand of Mañjuśrī is called the Prajñākhadga or the Sword of Wisdom, which is believed to destroy the darkness of ignorance by the luminous rays issuing out of it.

Khatvāṅga, magic wand ; the stick is generally surmounted either by Vajra or the Kapāla, or the Triśūla or the banner, or all of them. In any case, for a Khatvāṅga the skulls are necessary and it will be so called even if nothing else is present.

Kṣepaṇa, the mūdrā of sprinkling, exhibited by Nāmasaṅgīti. The two hands are joined palm to palm with fingers all stretched, the tips of which are turned downwards and enter into a vessel containing nectar.

Kuṇḍikā, same as Kamaṇḍalu. See Kalaśa.

Lakṣaṇas, auspicious marks ; the thirty-two special marks of the Buddha, enumerated in Dharmasaṅgraha attributed to Nāgārjuna. The Lakṣaṇas are enumerated in Getty : GNB, p. 190. Another class of minor marks is called Anuvyañjanas, eight in number, also enumerated in the Dharmasaṅgraha.

Mālā, same as Akṣamālā. See Akṣamālā.

Maṇḍala, the magic circle, containing mystic figures and diagrams, and figures of gods and goddesses constituting the Maṇḍala. In the Niṣpannayogāvalī Tantra, Kriyāsamuccaya and the Vajrāvalī-nāma-maṇḍalopāyikā there are descriptions of a great number of deities constituting the circle.

Maṇi, same as Cintāmaṇi ; see Cintāmaṇi.

Mantra, mystic syllables sometimes containing a few intelligible words, but shorter than the Dhāraṇīs. The Mantras are believed to be a contracted form of the Dhāraṇīs and are meant for the mass to obtain an easy salvation, by simply muttering them. In many instances, the Mantra gives the name of the divinity or his attributes, and these are most important in determining the names of different gods when the Colophons of Sādhanas are not enough.

Mayūra, peacock, and Mayūrapiccha signifies feathers of a peacock.

Mudgara, hammer ; it may also mean a staff or a mace.

Mūdrā, mystic pose of hand or hands. Some of the Mūdrās can be shown by one hand, such as the Varada, Abhaya, Namaskāra, etc. others require both the hands such as the Añjali, Dharmacakra, and many others. In the Sāḍhanamālā there are descriptions of an overwhelming number of Mūdrās. But it is very difficult to comprehend them unless actually explained by the priests.

Mūṣala, pestle.

Nāgas, serpents. They have the character of water-spirits and are believed to dwell in the springs, lakes and tanks, and have the power to bring or withhold rains. But if they are roused to anger, they hurl down rocks from the mountain tops and destroy fair cities. The gods of the Sādhanamālā are fond of ornaments of eight lords of snakes.

Nakulī, mongoose ; the characteristic animal of Jambhala. The mongoose is believed to be the receptacle of all gems and when the God of Wealth presses the animal, it vomits forth all the riches.

Namaskāra, the mūdrā assumed by the Bodhisattvas, when paying homage to the Buddhas or Tathāgatas, or by the minor deities to the principal one. The hand, slightly bent, is raised above in a line with the shoulder with fingers outstretched or slightly bent with the palm turned upwards.

Nūpura, anklet ; small bells are attached to the ornament so that when the leg moves, it chimes melodiously.

Padma, lotus, which may be of any colour except blue. The blue lotus is designated by the word Utpala or Nīlotpala. In Tāntric works the Padma is the day lotus, while Utpala stands for the night lotus. It is regarded as especially sacred by all classes of Indians. See Getty : GNB, p. 192. When the lotus shows petals in both the upper and lower directions it is called the Viśvapadma or the double lotus. Padma indicates purity of descent.

Paraśu, axe.

Paryaṅka, see Dhyānāsana.

Pāśa, noose or lasso ; when a Vajra is attached at the end of it, it is called the Vajrapāśa or the adamantine noose. The noose is required to bind the host of the Māras and all other wicked beings.

Pātra, begging bowl or bowl generally found in the images of the five Dhyāni Buddhas and of Buddha Śākyasiṁha. Sometimes the Kapāla is used in the Sādhanamālā to designate a bowl (See Kapāla). Getty records a Buddhist legend to show how a Pātra came in the possession of the Buddha. Getty : GNB, p. 193.

Prajñā, see Śakti.

Preta or Mṛtaka or Śava, always means a corpse or ghost in Indian Buddhist Iconography.

Pustaka, book in the form of a Manuscript which represents the Prajñāpāramitā or the Book of Transcendental Knowledge. Nāgārjuna is said to have restored the Scripture from the nether regions. The book is carried by several Buddhist deities, notably, Prajñāpāramitā, Mañjuśrī, Sarasvatī and Cundā.

Ratna, jewel. The word Triratna signifies the three jewels, Buddha, Dharma and Saṅgha. Similarly, there are different groups of jewels, such as the seven jewels or the sixteen jewels. For the enumeration of the seven jewels, see Getty : GNB, p. 194. See also Cintāmaṇi.

Sādhana, procedure of worship for the invocation of Buddhist gods, and not 'charm' as translated by C. Bendall. The Sādhanamālā or the Sādhanasamuccaya is a collection of 312 Sādhanas.

Śakti, or Prajñā, Vidyā, Svābhā Prajñā or Svābha-Vidyā, the female counterpart of a Bodhisattva. All goddesses are regarded as female counterparts of one or another of the Bodhisattvas. A Śakti is either represented singly or in yab-yum, i.e. in the actual embrace of the god to whom she is affiliated as a Śakti. This female counterpart is called 'Svābhā' (own light, being the principal god's own creation). She sometimes carries the same weapons as are carried by the principal god.

Samādhi, meditation ; the deepest form of abstract meditation. For a description of the Samādhi mūdrā see Dhyānamūdrā.

Śaṅkha, conch-shell ; it is especially given as a symbol to the gods as the sound vibrated through a shell penetrates far and wide. The conch-shell seems to have been extensively used in wars by ancient Indians.

Saṇmūdrā, the six-mūdrās ; the meaning of this mūdrā is quite different from the mūdrā meaning mystic gestures. It has been translated as auspicious ornaments or symbols. The six ornaments are enumerated in the following verse in the Sādhanamālā :

"Kaṇṭhikā rucakaṁ ratnamekhalaṁ bhasmasūtrakaṁ I
Ṣaṭ vai pāramitā etā mūdrārūpeṇa yojitāḥ" II

"The torque, the bracelet, the jewel, the girdle, the ashes and the sacred thread are ascribed to the gods in the form of mūdrās (ornaments), which represent the six Pāramitās".

These ornaments or symbols are generally of human bones, the Khaṭvāṅga being the sacred thread. When one of the six is absent they are called Pañcamūdrā, and Caturmūdrā, when two, are absent.

Śara, or the Bāṇa, is the arrow. It is generally carried in the right hand, while the corresponding left shows the Dhanus.

Śava, see Preta.

Siddhas, or Siddhapuruṣas are saints who have already attained Siddhi or perfection in a Tāntric rite, and have acquired super-normal powers. Two groups of Siddhas are generally recognized, one consisting of nine and another of eighty-four. They were famous in the medieval age for their magical powers and prodigious deeds. Most of them hailed from the East

Siṁha, lion. The word Siṁhāsana means the lion-seat or the lion-throne, but does not designate a special attitude of sitting such as the Vajrāsana, Ardhaparyaṅkāsana, and so forth. See Āsana.

Śṛṅkhalā, chain, also called the Vajraśṛṅkhalā, (which is the characteristic symbol of Vajraśṛṅkhalā), when the chain is surmounted by a Vajra.

Stūpa, see Caitya.

Sūcī, mūdrā used generally in the act of dancing, though it is to be s[illegible] other cases also. All the fingers are stretched with the tips joining at the end, so as to resemble a needle (Sūcī).

Śūnya, translated as 'Void' in the absence of a suitable and more expressive word. It signifies a state of the mind after Nirvāṇa, about which neither existence, nor non-existence, nor a combination of the two, nor a negation of the two can be predicated. This Śūnya in Vajrayāna is identified with Compassion which transforms itself in the form of divinities, of the nature of Śūnya, for the welfare and happiness of men. In Vajrayāna Śūnya is the Prime Cause of all manifestation.

Sūryya, the sun or the disc of the sun which is held in one of her hands by Mārīcī and which is the seat of many Buddhist gods and goddesses. Rāhu is said to devour the sun and the moon.

Svābhā Prajñā, see Śakti.

Tarjanī, mūdrā ; the pose of the raised index finger in a menacing attitude. In the hand showing this mūdrā, the index finger only is raised while the other fingers are locked up in the fist. If a Pāśa or noose appears round the index finger it is called Tarjanīpāśa. The word Vajratarjanī signifies the Vajra held in the fist while the index is raised in a menacing attitude.

Tarjanīpāśa, see Tarjanī.

Tarpaṇa, mūdrā of doing homage to the Departed Fathers ; the mūdrā of Nāmasaṅgīti. Any arm showing this gesture is bent and is raised upward in a line with the shoulder. The palm of the hand is turned inward with fingers slightly bent and pointed towards the shoulder.

Tathāgatas, the Buddhas who have attained the highest state of perfection according to the Buddhists. In the Sādhanamālā, the word is invariably used in the plural number with reference to the five Dhyāni Buddhas, but does not even signify Vajrasattva or Vajradhara. The Buddhas are innumerable and have a hierarchy among them, the different orders being Pratyeka, Śrāvaka, Samyak-Sambuddha, Jina, Arhat, Tathāgata, and the like.

Trailokya, pertaining to the three worlds ; the divine, the terrestrial and the infernal.

Triśūla, trident. The Hindu god Śiva is believed to carry the trident, and hence it is popular among the Tantra symbols as most of the Tantras are in the form of a dialogue between Śiva and Pārvati.

Utpala, see Padma.

Vāhana, the vehicle or the mount of gods ; the mount may be any animal including men, demons and corpses. Sometimes even the gods of an alien faith serve as Vāhanas.

Vajra, thunderbolt. When two thunderbolts are crossed, it is called a Viśva-vajra, or a double Vajra. In Buddhist Tantra the word generally designates Śūnya or Void, which cannot be cut, cannot be destroyed, but which destroys all evils.

Vajradaṇḍa, see Daṇḍa.

Vajraghaṇṭā, see Ghaṇṭā.

Vajrahūṅkāra, mūdrā. The wrists are crossed at the chest with two hands holding the Vajra and the bell, both of which are turned inwards. But if the two symbols and the hands are turned outward the mūdrā will be called the Trailokyavijaya mūdrā

Vajrakartri, see Kartri.

Vajrāṅkuśa, see Aṅkuśa.

Vajraparyaṅka, see Dhyānāsana.

Vajraśṛṅkhalā, see Śṛṅkhalā.

Vajratarjanī, see Tarjanī.

Varada, mūdrā, the gesture of hands shown by gods while conferring boons. The hand showing this gesture is pendant with its palm outward and fingers all stretched. Sometimes a jewel is seen stamped on the hand showing the mūdrā when it is known as the Ratnasaṁyukta-Varada, that is, the gift-bestowing attitude together with a jewel. The Mahoba figure of Khadiravaṇī is an example of this kind.

Viśvapadma, the double conventional lotus. See Padma.

Viśvavajra, the double conventional Vajra. See Vajra.

Vitarka, mūdrā assumed in discussion. This mūdrā is altogether unknown in the Sādhanamālā and seems to be a later development. It is, nevertheless, shown by a number of forms of Avalokiteśvara treated of in the Appendix all of which are more or less influenced by Tibetan art and iconography. This mūdrā is represented with the right arm bent, all fingers erect except either the index or the ring finger which touches the thumb so as to resemble a ring. The hand is extended forward with the palm outward.

Vyākhyāna, mūdrā, see Dharmacakra.

Yab-yum, is a Tibetan word consisting of two particles yab and yum. The word 'Yab' in Tibetan means the 'honourable father' and 'yum' means the 'honourable mother'. The combined word, therefore, means the father in the company of the mother, or in her embrace For the spiritual significance of the conception of yab-yum, see Conclusion.

Yakṣas, are mis-shapen dwarfs who guard the treasures of the Northern mountains and their chief is Kubera, the God of Wealth. They are usually malignant in disposition and they occasionally feed on human flesh. But the benign influence of Buddha's teaching makes them forego their cruel habits.

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